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THE SACRED VOCAL WORKS  
OF  
GOTTFRIED AUGUST HOMILIUS (1714-1785)  
WITH PARTICULAR REFERENCE TO HIS  
ST MARK PASSION

by

Hector Ian Soga

VOLUME 1

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The chance discovery of a composer of whom the present writer had previously been unaware; who was allegedly a pupil of J.S. Bach; whose list of compositions occupied no small space in modern lexicographical entries, let alone in Eitner's now largely obsolete catalogue; who, according to Feder in his article entitled Decline and Restoration in Protestant Church Music - a History, though highly regarded in his day, had not received detailed consideration: such were the factors which gave impetus to the present study.

No sooner was that study underway than it transpired that others, too, had been struck by the deficiency noted by Feder. Already in 1970, the American scholar Robert Ellis Snyder had prepared a doctoral thesis on the choral music of Gottfried August Homilius. More significantly, the East German scholar Hans John had published a comprehensive survey of the composer's life and work which was subsequently published in a revised and shortened form in 1980. Far from undermining the work undertaken by the present writer, the above-mentioned studies helped to give it sharper focus. Snyder's contribution, valuable both for the attention drawn anew, through his editorial work in Volume 2, to the composer's music, and still more for his English translation of the Generalbaß, nonetheless left room for deeper analysis and evaluation of Homilius' works. John's signal achievement, his painstaking collation of documentary evidence of the composer's life, remains largely inaccessible to the English reader who has no command of German. Further, his evaluation of the man and his compositions, based on an albeit rigorous survey, is vitiated by a tendency to play down the importance of theology in the formation of the composer's character and to portray him, in a one-sided way, as a torch-bearer for an



emergent and emancipated bourgeoisie. Thirdly, John failed to distinguish correctly between the Passion Cantata So gehst du nun mein Jesu hin on the one hand and on the other the Markuspassion which bears the same subtitle and which turned out to be one of Homilius' lengthiest and most substantial works.

These factors, then, helped to give shape to the present study which, as far as its author has been able to establish, is the first of substantial length to be undertaken in Britain. The first chapter of Volume I is devoted to a summary of Homilius' life. Relying, though by no means exclusively, on John, details are given of the composer's background, of his early life and education, of his first frustrated attempts to secure employment and his eventual success in being appointed organist of the Frauenkirche in Dresden in 1742, of his subsequent preferment in 1755 to the post of Cantor of the Kreuzkirche in the same city, of his varied life and success as cantor, teacher and organist over against a background of social upheaval, and finally of the circumstances of his death in 1785. Chapter 2 is devoted to a general survey of the music. While account is taken of John's findings, the content is largely an independent survey of Homilius' music based in the main on manuscripts held in the Music Department of the Staatsbibliothek der Stiftung Preußischer Kulturbesitz in West Berlin. The chapter contains details of the extant works, both published and in manuscript, new information about the dating of works established in the course of research, and, following a brief description of the main genres of music encountered (Oratorios, cantatas, motets and settings of the Magnificat), a discussion of the texts which underpin the works. Attention is then directed to the music: to the characteristics of the

composer's musical language and to the techniques of composition and orchestration which he employs. From this study there emerges the picture of a composer who had full command of the musical dialects of his day, but whose obedience to a task which was essentially musico-theological kept him from producing music of lasting appeal.

Chapters 3 and 4 constitute the main burden of the present study. The first of these is devoted to a study of the St Mark Passion both as a structure and as a theological statement. Through detailed analysis and comparison with similar works it is suggested that Homilius' work has its own particular theological stamp, in particular that he is more concerned with the life which faces his listeners in the here and now and with present moral choices than with affording to the listener a spiritual experience of the road to Golgotha. Unlike J.S. Bach who is content to let the gospel speak for itself, Homilius incorporates in the work a particular theological view of the work of Christ. Both factors conspire with others of a more musical nature to deprive this work of that timeless quality which characterises Bach's great Passions. In Chapter 4 the music is subjected to systematic analysis. If the arias emerge as the least satisfactory component, the recitatives are remarkably fluent, and the work as an entity proves to have been carefully and indeed ingeniously planned.

Conclusions are drawn in Chapter 5, through a review of the most important literature, about the man, the composer and the St Mark Passion in particular. While there is some evidence to support the view, championed by John, that Homilius had certain progressive reflexes, Rudolf Steglich's 1915 analysis of him as an essentially conservative being seems the more perceptive and compelling, however dubious his comparison of Homilius with

C.P.E. Bach. As a composer Homilius had great facility, but his musical language, shot through with gracious vocabulary and popular idiom, lacked innate strength. It is a language limited, too, by the composer's intellectual horizons and by his very pre-occupation with theology and his ecclesiastically based *métier*. As an oratorio Passion the St Mark Passion, a monumental work, is unique among the pieces which Homilius composed for performance during Holy Week. Of his entire *oeuvre* this work above all is both an expression of his debt to the Baroque past and at the same time an acknowledgement that he has left that past far behind.

Volume I is furnished with three appendices. The first is devoted to a *Choralbuch* which sheds light both on the dating of works and on Homilius' treatment of the chorale. The second contains details of larger works and cantatas in manuscript. Musical *incipits* are given, where they were available, in order to facilitate more reliable identification of works. Appendix 3 contains diagrams and musical examples relevant to Chapters 2 and 4.

Volume II contains a performance edition of Homilius' St Mark Passion furnished with a 3-part Critical Apparatus, containing 1) Text and Translation, 2) Notes on the Edition - including details of the manuscript, its provenance, an attempt to date the work, and an evaluation of its dedication to Princess Anna Amalia of Prussia - and 3) Notes on Performance.

Hector I. Soga

September 1989

## ABBREVIATIONS

The following is a list of the main abbreviations used in the course of this study:

### 1. Instrumental and Vocal Resources

obs=oboes, ob.gr.=oboe d'amore, fls=flutes, fags=bassoons, hns=horns,  
clars=clarini, princ.=principale (i.e. lowest of the clarini), trombs=trombones,  
timps=timpani, str.=strings (violin 1, violin 2, viola), b.c.=continuo (cello, double bass and  
bassoon where appropriate, keyboard). S.=Soprano, A.=alto, T.=tenor, B.=bass.

### 2. Movements

c=chorus, ch=chorale, sa=soprano aria, sr=soprano recitative, aa=alto aria,  
ar=alto recitative, ta=tenor aria, tr=tenor recitative, ba=bass aria, br=bass  
recitative

### 3. Biblical

OT=Old Testament, NT=New Testament

Mt.= Gospel according to St Matthew, Mk.= Gospel according to St Mark, Lk.=  
Gospel according to St Luke.

### 4. Library

SBB = Musikabteilung der Staatsbibliothek der Stiftung Preußischer Kulturbesitz,  
West Berlin



## CHAPTER ONE

### GOTTFRIED AUGUST HOMILIUS - THE MAN

Sources yielding information about the career of Gottfried August Homilius are relatively scarce. Prior to the the 20th Century references to the man and his works, documentary evidence aside, are often of a cursory and somewhat conversational nature. Indeed it was not until the 1970s that Homilius again drew the attention of scholars motivated, not so much by the conviction of having re-discovered a musician of the first rank, as by the need to subject the composer's substantial musical legacy to the criteria of up-to-date criticism. A pioneer in this respect was the American scholar Robert Ellis Snyder, who drew the works of Homilius to the attention of musical scholarship in a doctoral thesis entitled The Choral Music of G.A. Homilius (1714-1785), with a Performance Edition of Six Representative Church Cantatas<sup>1</sup>. In the first part of this two-part study Snyder gives not only as fair an account of the composer's life and work as the sources to which he had access would permit, but also an English translation of Homilius' Generalabaß<sup>2</sup>. While, through his editorial work, Snyder must take credit also for being the first scholar in the 1970s to focus attention anew on the composer's musical style, it is the East German scholar, Hans John, who, with the advantage of ready access to surviving sources, has provided in two major studies the most thoroughly researched

account of the composer's life together with an extensive consideration of his works<sup>3</sup>. Our task in the present chapter will be to give, from the evidence so far assembled, such an account of the composer's life as will provide an adequate context for the burden of subsequent chapters. For a more detailed account of Homilius' life the reader is directed in particular to the relevant pages of John's published work<sup>4</sup>.

### 1.1. Family Details

By no means the most common of names, the surname Homilius is recorded from 1548<sup>5</sup> right down to the present day. It would appear to be a pseudo-Latin coinage, conveying the geographical reference "von der hohen Mühle" [from the upper mill]<sup>6</sup>, a variant therefore of the common surname, Müller. It seems to have been found principally in Saxony, that area of the German speaking world, now part of the German Democratic Republic, of which the commercial and cultural centre was Dresden. From records it emerges that many male members of the Homilius family became clergymen of Lutheran persuasion. Indeed the father of the composer, Gottfried Abraham Homilius (1671-1722), was himself such. He was appointed to his first living in Rosenthal in 1705 and moved to the parish of Porschendorf bei Pirna<sup>7</sup> in 1714, when his son, Gottfried August, was but months old. The composer's mother, Christiane (or Christiana) Sibylla Freyberg, was the daughter of a clergyman, Christoph Freyberg, whose final

living was in Stolpen. Neither the date of birth nor the date of decease of the composer's mother can be established from the records. How many siblings the composer had is likewise uncertain. That he had at least two sisters emerges from church records in Porschendorf, where the baptismal records contain entries for one Henrietta Eleonora, christened in 1716, and one Christiana Johanna, christened in 1718. In common with the majority of families of the day, this family bore its share of infant mortality. The same records bear witness to the death of the pastor's youngest son, Johann Friedrich, on the 23rd May, 1722, and to his burial four days later<sup>9</sup>.

Details of the composer's own family life are scanty and uncertain. From a retrospective report, dated 1828, in Dresden church records it seems that Gottfried August Homilius was twice married; further that his first wife, née Heyder, bore him several children a number of whom predeceased their father. The following extract shows just how savagely depleted a family might be through illness and untimely death: „Er war zweimal verheiratet, und verlor unter mehreren Kindern in sechs Jahren auch drei hoffnungsvolle Söhne, die sich den theologischen Wissenschaften gewidmet hatten.“ [He was twice married, and among several children whom he lost in the course of six years were three promising sons who had devoted themselves to theological study.]<sup>10</sup> Even allowing for the habitual hyperbole of much

18th Century expression, it seems that Homilius had to the end of his days sufficient dependent children to cause him ongoing financial anxiety. In December 1784 in the wake of a stroke the consequences of which were to make him unfit to carry out his professional duties and eventually to lead to his death, Homilius, appealing to precedent, requests that he be released from these duties, while retaining a fair measure of his salary: „Könnte dieses unter den annehmlichen Bedingungen geschehen, welche Dieselben meinem seeligen Kollegen H.M. Mesnern wohlthätig angedeyen ließen, so würde dieses auch für mich und meine zahlreiche Familie ein großer Trost und noch größere Wohltat seyn.“ [If this could happen under the advantageous conditions which Your Lordships graciously granted to my late colleague H.M. Mesner, it would be for me and for my large family a great comfort and a still greater favour.]<sup>10</sup>

## 1.2. Education

About the education of the composer little precise detail has come to light.

It is known that, probably in the wake of his father's death, Homilius became a pupil at St Anne's School, Dresden (die Annenschule). That he was sent there was for his widowed mother a natural choice, since her brother, Christian August Freyberg, had taken over as Rector of the Annenschule since 1719, subsequently to be acclaimed as one of its finest directors. Gottfried August was therefore to



be placed under his protection. The course of his education there remains in obscurity, but some details of the régime of the school under Freyberg's direction shed light on the situation which the young scholar encountered. The school had, it seems, some three hundred pupils at the time of Homilius' affiliation. The school day was long and the daily routine both strict and exhausting. According to the records, the timetable for each school day would probably have been something along the following lines: 7.00am-8.00am - morning prayer, including recitation of the Morning Blessing in Greek, the Lord's Prayer and the Apostles' Creed; 10.00am - end of morning school; 10.00am-12.00pm - choristers sent out to sing in the streets of Dresden; 12.00pm-1.00pm - *studium musicum*; 3.00pm - end of afternoon school, with hymns, prayers, the Evening Blessing and the Lord's Prayer in Greek<sup>11</sup>. It is interesting that, while the texts which Homilius used for later compositions, were largely in German, there are, apart from the Latin settings of the Magnificat, at least two motets with Greek texts: 'Ὅτε δὲ ἦλθεν τὸ πλήρωμα τοῦ χρόνου (Galatians 4/4-5)<sup>12</sup>, and Πάντα καλῶς πεποίηκε<sup>13</sup>. To one steeped in the ancient classical languages there seemed nothing bizarre in these settings. The timetable outlined above is to be thought of as a minimum, however. As the following extract makes clear, private music lessons were given outside the timetable, before morning school and at the end of afternoon school: „Der Herr Cantor behält nach den *horis publicis*

auch seine Privatisten bey sich, und informirt die kleinern Chor-Schüler in der Musik *privatim* im Sommer früh nach 6 und im Winter nachmittag nach 3 Uhr." [The Cantor keeps his private pupils with him after the timetabled classes, and he instructs the choirboys in music privately in summer shortly after six in the morning and in winter shortly after three in the afternoon.]<sup>14</sup>

Of Homilius's musical activities while at school there is some evidence. In his letter of application for the post of Cantor of the main church in Dresden, he himself reflected upon his early pre-occupation with music in the following terms: "hoc affirmare possum, singularem musicae artis pulchritudinem mentem meam, usque a puero, admirabili quodam sui desiderio incendisse" [I can assure you that, even when I was a boy, the extraordinary beauty of music fired my mind with strange longing for it]<sup>15</sup>. During this period he would seem to have gained some measure of fluency in composition. The cantata Gott der Herr ist Sonn' und Schild dates from 1734 and was most probably composed for performance at one of the important graduation ceremonies (Schulaktus), marking the end of a boy's school career. At the same time his skills as organist had developed apace. Evidently the twenty-year-old was deemed sufficiently accomplished an executant to be permitted to deputise on a regular basis for J.G. Stübner, organist of St Anne's Church. This is confirmed in a letter dated 1st July, 1734, in which the

young Homilius, irate at having been financially exploited by Stübner who had lately chased and secured a more lucrative post in Meißen, politely but firmly demands justice from the authorities: „Da dieser [Stübner] viel abwesend war und ich diese ganze Zeit hindurch, dabei an so vielen Festtagen, für dessen Amt Vertreterdienste geleistet habe, ersuche und bitte ich jetzt euch, Ihr Herren, demütig und untertänig, Ihr wollet an der Besoldung, die Stübner, meiner völlig ungedenk, verlangt, mich, einen jungen Mann, der von einem ungerechten Los niedergedrückt wird und gegenwärtig noch am Annenlyzeum große Mühe auf seine humanistischen Studien verwendet, teilhaben lassen.“ [Given that he was frequently absent and I deputised for him the whole time, and on so many high festivals, I now beseech and request you, sirs, most humbly, that of the payment which, without the slightest consideration for me, Stübner is now demanding, you give a share to me, a young man oppressed by an unjust fate, and one who is currently devoting much effort to his classical studies at St Anne's School.]<sup>10</sup> The outcome of this request is not recorded.

The records do, however, shed light on the end of Homilius' school career. „Am 5. May Vormittags valedicirten auf der Sanct-Annen-Schule in Lateinischer und Griechischer Sprache, auch teutscher Poesie drey Candidati Academiae Lipsiensis, Mons. Haubold, Mons. Homilius, Mons. Rappsilber, nachdem der vierdte, so zu ihnen gehöret, Mons. Korpisch, bereits voraus

als Cantor nach Calbitz bey Oschatz befördert worden war."

[At St Anne's School on the morning of the the 5th May three prospective students of the University of Leipzig, Monsieur Haubold, M. Homilius and M. Rappsilber, made their graduation speeches in Latin, in Greek and in German poetry; likewise a fourth of their number, M. Korpisch, who had already been promoted to the post of Cantor at Calbitz by Oschatz.]<sup>17</sup> The future Kreuzkantor was clearly bound at this stage for the University of Leipzig.

At Leipzig Homilius was once again under the eye of a relative; for his paternal uncle, Johann Hieronymus Homilius, was cantor and *magister* at the Church of St Nicholas (Nikolaikirche). Matriculation took place on the 14th May, 1735<sup>18</sup>. According to John, the records of the university do not reveal what discipline Homilius intended to study. He assumes that, following the family tradition, he pursued a theological course<sup>19</sup>. Later material adduced by John himself would suggest, however, that Homilius in fact studied law. Writing in support of his application in July 1741 for the post of organist at St Peter's, Bautzen, the celebrated Johann Schneider, organist at St Nicholas' Leipzig and close colleague of J.S. Bach, refers to the applicant as „Herr Gottfried August Homilius, Jur. Stud.“ [Herr Gottfried August Homilius, Student of Law]<sup>20</sup> Similarly, the contemporary Professor of Law at the University of Leipzig, writing in support of the same



application in September of the same year, begins as follows: „Herr Gottfried August Homilius, Candidatus Juris<sup>21</sup>, ist mir in die 6. Jahre bekannt gewesen, und hat sich iederzeit eines wohl anständigen Lebens-Wandels befließen. Gegen 3. Jahr hat er sich meiner *praelectionum iudicarum* bedienet, und *fundamenta iuris* zu erlernen sich bemühet.“ [I have been acquainted with Herr Gottfried August Homilius, final year law student, for some six years. At all times he has sought to lead an irreproachable style of life. For some three years he has attended my law lectures and has taken pains to master the basics of the law.]<sup>22</sup> In the remainder of the same testimonial Kästner sheds interesting light on the young student's main pre-occupations and on his growing reputation as a musician. „Sein Haupt-Werck aber hat er allemahl der Music seyn laßen, worinnen er auch vor vielen besondere progressus gemacht. Insonderheit hat er das Clavier zu spielen, gewiße themata, Fugen, und andere Arthen, so das Clavier erfordert, auszuführen eine starcke force; spielt einen netten general-Baß, und ist in der Composition sehr erfahren, wie mir dann hiervon viele Specimina bekannt seyn. In hiesiger Nicolai-Kirche hat er vielfältig mit aller Music-Verständigen Beyfall die Orgel in geschickten Praeludis, Choral-Spielen und bey völliger Music den General-Baß zu tractiren, sich hören laßen, daher in deßen Capacitaet zu einem Organisten nicht der geringste Zweifel zu setzen.“ [He has allowed music to be his chief pre-occupation, however, and has made

in this subject especial progress ahead of many others. In particular, he has a very sound command of the keyboard and knows how to perform certain themes, fugues and other forms in keeping with the demands of the keyboard. He plays a fine general bass and is very experienced in the art of composition, as I can tell from the many examples I have heard. He has regularly won the approbation of all connoisseurs of music for his performance on the organ of skilful preludes and chorale preludes and for his delivery of the general bass in orchestral performances<sup>23</sup>, so that I have not the slightest doubt about his capacities as an organist.]<sup>24</sup> In a volume entitled Musikgeschichte von Bautzen bis zum Anfang des 19. Jahrhunderts Homilius is referred to as "*Musicae]. Cultor, candidatus]. juris]*" [*a practitioner of music and candidate in law*]<sup>25</sup>. The picture emerges, then, of a young man who, having originally envisaged a legal career, gradually found in the course of study his true métier.

It is hardly suprising that a keen young musician should have found in contemporary Leipzig extraordinarily powerful musical stimuli. J.S. Bach, cantor of St Thomas's from 1723, had, after all, oversight of music-making in the other *Hauptkirchen* in Leipzig. Homilius could not but have been well known to him, and, silent though records are in this respect, was in all probability a pupil of both J.S Bach and Johann Schneider, since it is known that these eminent

musicians shared the teaching of pupils. In support of this theory John refers to the case of a certain Christoph Gottlob Fritzsche, whose father, writing in 1748 in support of his son's application for the post of organist in St Wenzel's Naumburg, wrote that he had sent him eighteen months earlier to Leipzig „woselbst er bey Herrn Capellmeister Bachen und bey Herrn Organist Schneider seine Musicalischen Studia ferner prosequieret, und sich zugleich im componiren geübet.“ [where he pursued his musical studies under Herr Kapellmeister<sup>26</sup> Bach and Herr Organist<sup>27</sup> Schneider and at the same time practised the art of composition.]<sup>28</sup> From the remainder of the testimonial to which reference has already been made, it would seem that Schneider at least held Homilius' skills at the organ in high esteem: „[Homilius hat] nicht nur die Music überhaupt, so lange ich selbigen gekannt, mit allem Fleiße getrieben, sondern auch fürnehmlich durch das Orgelspielen hier in Leipzig sich solchen Beyfall erworben, daß ich meines wenigen Erachtens davon halte, er werde dadurch Gottes Ehre und der Zuhörer Vergnügen zu befördern allezeit im Stande seyn.“ [For as long as I have known him (Homilius has) not only made music in general with the utmost industry, but has more especially won for himself here in Leipzig such approval for his organ-playing, that, in my humble opinion, he will at all times be well able to further

the glory of God and to promote the edification of his audience.]<sup>29</sup>

### 1.3. Early Career

In July 1741 Homilius, supported by the afore-mentioned testimonials from Schneider and Kästner and by a folio of five chorale preludes of his own composition, made an abortive attempt to secure the post of organist at St Peter's Bautzen. After a delay of some six months Homilius learned that his application had been rejected in favour of that of Johann Gottlob Gössel, brother of the then cantor. It is difficult to escape the conclusion that in this appointment nepotism perhaps played a rather more significant part than merit.

Success followed a year later, however, when Homilius applied for and secured the post of organist in the Church of Our Lady (die Frauenkirche) in Dresden. It appears that there were, then as now, there as elsewhere, some curious applicants for the post. According to a report included by John a certain Herr Krause had been proposed for the post by no less eminent a person than Graf Brühl (1700-1763), who by 1738 was already the grand and unsavoury panjandrum of the Saxon establishment<sup>30</sup>. The hapless Krause failed in his attempt, however; for the appointing committee, which had at least granted him an interview - had it any option? - noticed „daß vornanter Krause des Pedals sich gar nicht gebraucht, und hiermit die Gravitaet ganz hinweg gefallen.“



[that the aforementioned Krause did not avail himself of the pedals, and that the solemnity had thereby been quite lost.]<sup>91</sup> Homilius, unlike Krause, was amply capable of fulfilling the long list of duties required by the city council of the organists in its employ: „Also haben im Nahmen Gottes Wir hierdurch denselben [G.A. Homilius] zum Organisten-Dienst an nur besagter Frauen-Kirche dergestalt berufen und bestellt, daß er solchen selbst in Person, und nicht durch andere, außer in Krankheit, oder anderer Nothfälle, welche iedoch iederzeit gehörig anzuzeigen seyn, mit allem Fleiß walten, dergleichen art zu spielen gebrauchen, so zur Andacht sich schicket, das neue Orgelwerck wohl in acht nehmen, solches so oft nöthig stimmen, auch so viel möglich neuen Baus verhüten, mit dem Cantor sich friedlich vernehmen, und als eines frommen, getreuen und geschickten Organisten zukömmet, sich allenthalben verhalten wolle.“

[Therefore have we in the name of God hereby called and appointed the said person (G.A. Homilius) to serve at the aforementioned Church of Our Lady alone, charging him to fulfil his duties with all industry and in person, avoiding delegation of the same to any other person, save in case of illness or other emergency, of which proper notification shall be given; charging him further to cultivate such a manner of playing as is in keeping with worship; also to take care of the new organ, to tune it as often as may prove necessary, and to avoid as far as possible any additional building; charging him also to maintain a peaceable

relationship with the Cantor and to comport himself in all circumstances as befits a pious, loyal and skilful organist.]<sup>32</sup> Lurking between the lines of this epistle are surely the spectres of absentee organists; organists who, once appointed sought to keep clergy, congregation and cantor alike in their thrall; organists who were quite willing to mortgage the finances of church and council for the sake of securing one of the latest instruments. The Dresden authorities clearly wanted no more of this. Homilius, however, had no need to wish the last emergency upon the Church of Our Lady; for this had already been achieved by one of his predecessors. Though the church building, begun in 1734, was not yet complete, he at least had at his disposal a new organ built by Silbermann.

It was doubtless the economic necessity of supporting an increasingly large family and the prospect of substantially higher remuneration which prompted Homilius, after just over eleven years' service, to apply for the similar post of organist in St John's Zittau, where Andreas Hammerschmitt and Johann Krieger had played in their day. Fellow competitors included Ph.E. Bach, W.F. Bach, Altnikol and Johann Trier, the last of whom was appointed. Some two years after this, his second unsuccessful application, the main church music post in Dresden fell vacant through the death of Theodor Christlieb Reinhold. For this post, which

held better financial and artistic prospects, Gottfried August Homilius did not delay to apply.

#### 1.4. Kreuzkantor

A prospective cantor, it should be remembered, had to acquit himself in interview both as potential teacher and musician. As far as the former aspect is concerned, we learn that together with his fellow competitors, Johann Gottlieb Grahl, already cantor in Dresden-Neustadt, and Johann Friedrich Drobisch, also already cantor at St Anne's in Dresden itself, Homilius had to demonstrate his powers of exposition, analysis and linguistic knowledge applied to a) selected chapters from the Thoughts of Epaminondas, and b) to gobbets from the New Testament. In addition there were catechetical exercises. Only after this did the musical trial take place. Apart from demonstrating his abilities upon the organ, Homilius was obliged to submit a composition for performance under his direction, in this case the cantata Heilig ist unser Gott. Exactly which of the versions remains unclear<sup>22</sup>. While Homilius emerged victor in the contest, complimented for his knowledge of Greek and other abilities, he had to be content with being paid „in Classe Vta“, whereas up until that point the cantor had been paid on the third scale of remuneration. Not only that, the new cantor was obliged to give financial support for a period of six months <sup>to</sup> Frau Gössel, widow of the late organist of St Sophia's (die Sophienkirche) and daughter of

the late cantor of the Church of the Holy Cross. This quite common expedient reveals the measure of responsibility which the authorities of the day felt towards the dependents of their late employees. Thus, in 1755, Gottfried August Homilius became cantor of the principal Protestant church in Dresden, a post which carried with it responsibility for music both in the Evangelical Court Church and in St Sophia's. This post he was to hold for the remainder of his active life.

Few cantors in Dresden or elsewhere can surely have had to face such turbulent and frustrating times as Gottfried August Homilius. After only five years in post, the cantor had to witness the very centre of his creative activities fall prey to the ravages of the Seven Years' War: by courtesy of Frederick the Great, the Church of the Holy Cross disintegrated, Silbermann organ and all, in a heap of rubble, to be followed by the spectacular collapse of its tower on the 19th July 1760. Thereafter - and, sadly, for the rest of his professional days - the cantor was reduced to commuting between St Sophia's and his former place of employment, the Church of Our Lady, maintaining and improving standards as best he might, contributing in the more peaceful days following the Peace of Hubertusburg in 1763 to plans for the restoration of the main church and its organ, a restoration which, alas, he was not granted sufficient longevity to enjoy.



More peaceful these days may well have been, easy they were, however, most certainly not. It must be borne in mind that the Seven Years' War brought about a catastrophic change in the fortunes of Saxony and of Dresden in particular. Where the population of the capital had been some 63,200 in 1755, it had dwindled to less than 45,000 in 1772.<sup>34</sup> Writing in 1768 Goethe refers to the panorama of ruin visible from the tower of the Church of Our Lady<sup>35</sup>. And even in 1781, only four years before the composer's death, 14 of the 29 houses burned out in the Moritzstraße during the war had not been rebuilt<sup>36</sup>. To this visible ruin was added that of economic crisis in the post-war years, a crisis fuelled by the huge financial contribution which Saxony was forced to make to Prussia. Nor was the sacrifice demanded only in financial terms: for the young male population continually ran the risk of falling into the clutches of the Prussian press-gangs. Such sudden departures affected all Saxon institutions, nor were the choirs under Homilius' care an exception to this rule. Add to these ills that of famine, particularly in the years 1770 and 1771, and the social tensions created by the gradual shift from handcraft to mechanised industry, and there emerges the picture of a society fraught with the gravest difficulties.

Such difficulties did not deter Cantor Homilius from a life of extraordinary productivity. As cantor and teacher he was clearly deemed a force to be reckoned with. Reviewing

these days from the standpoint of 1833, Magister K. A. Heyder - a relative of the cantor's first wife? - compared thus the strict discipline of the cantor with the rather laxer régime of Chr. F. Olpe, rector from 1771-1802: „Vor dem Rektor hatte der Alumnus nicht viel Furcht, vor dem Cantor aber zitterte jeder, sobald er mit ihm zu thun hatte.“ [No pupil was particularly afraid of the Rector, but, faced with the Cantor, everyone trembled as soon as he had any dealings with him.]<sup>37</sup> Certainly, the choral scholars of the Kreuzschule, albeit reduced in number from some 78 in 1751 to a mere 33 in 1764 as a consequence of the political uncertainties of the day<sup>38</sup>, had to be kept to strict discipline: for the demands made upon them by the authorities were indeed great. Apart from the round of divine services - on Sundays at the main service (Amtspredigt), on Mondays 8.00am in St Sophia's, on Thursdays at 7.00am in the Church of the Holy Cross - they had to furnish music for vespers, funerals (the so-called Figuralleichen), weddings services and receptions<sup>39</sup>, and, as Karl Held notes most significantly, „wohin er [der Cantor] sonst mit seinen Schülern gerufen wurde“ [wherever else he (the cantor) might be called to go with his pupils.]<sup>40</sup>. The choir and its cantor were thus at the beck and call of a wide variety of members of society, and they dutifully attended these calls, not only by dint of the obligation laid upon them by the authorities, but out of sheer financial necessity. In addition, the boys were called upon in the early period of

Homilius' tenure to shore up the faltering chorus of the court opera. By 1780 the choir had at least retrieved a measure of its former numerical status. Whatever judgment posterity may pass on his compositional achievement, the restoration of the personnel and morale of the choirs in his charge is most certainly the signal product of Homilius' tireless and extensive creative endeavours.

Alongside his extensive duties as director of the choir, Homilius had to teach some 24 hours each week. Among his pupils are men who, largely forgotten by posterity, nonetheless in their day formed part of that continuum of musical creativity and solid teaching without which the truly excellent would probably not have excelled: Daniel Gottlob Türk, Christian Ehregott Weinlig (Homilius' successor as Kreuzkantor), Johann Gottlieb Naumann, Johann Friedrich Reichardt and Johann Adam Hiller who, fired with the crescent spirit of academic enquiry, reviewed, edited and published a number of Homilius' works, including Passion music and motets, both during the composer's lifetime and after his death<sup>41</sup>. Whatever else he was obliged to teach, Homilius was first and foremost a teacher of music, and it is fortunate indeed that, however many of the composer's compositions may have disappeared, his General-Baß has been preserved<sup>42</sup>. As John points out<sup>43</sup>, where J.S. Bach tended to be inspirational in his account of the same topic, Homilius adopts a rigorous scheme of organisation, progress-

ing from the simple to the complex. It is essentially a practical text, only fifteen pages long, a work designed for use in the classroom. The English reader is again reminded of the translation prepared by R.E. Snyder<sup>44</sup>.

However impressive to his contemporaries were Homilius' skills as a teacher, as a choirmaster and as a composer, it is his skills as an organist which above all secured his reputation. There is no shortage of testimony from fellow musicians whose judgment, bound by time and taste though it be, can be trusted. Ernst Ludwig Gerber, recorded possessor of a number of manuscript copies of the composer's works, wrote of the deceased cantor: „Er war einer der größten und würdigsten Organisten unserer Zeit. Und noch 1776 zeigte er auf der schönen Silbermannschen Orgel in der Frauenkirche vor Hrn Kapellmeister Reichardt seinen Reichthum an Gedanken, seine große Kenntniß der Harmonie, seine außerordentliche Fertigkeit und seine vortreffliche Wahl am Registriren.“ [He was one of the greatest and most notable organists of our time. As late as 1776 he displayed before Herr Kapellmeister Reichardt on the beautiful Silbermann organ in the Church of Our Lady the wealth of his thought, his great knowledge of harmony, his extraordinary skill and his excellent choice of registration.]<sup>45</sup> This assessment accords remarkably with one made by Gottlob Wilhelm Fink on hearing the young Homilius play in the Church of Our Lady in Dresden in 1742:



„Harmonische Tiefe, melodischer Schwung, außerordentliche Fertigkeit und die geschmackvollste Geschicklichkeit im Registriren waren so Eins, daß die größten Meister sein Spiel ebenso bewunderten, als es die Menge erbaulich fand.“

[Harmonic range, melodic sweep, extraordinary skill and the most tastefully adroit registration were so much of a piece that the greatest masters admired his playing in the same measure that the untutored masses found it edifying.]<sup>46</sup> The hallmarks of his style as an executant would thus seem to have been command of harmonic range, technical agility and a superb sense of appropriate registration. Johann Friedrich Reichardt himself, is even more fulsome in his praise. In his Letters of an Attentive Traveller concerning Music<sup>47</sup> we read: „Indessen sind auch jetzt noch merkwürdige Männer hier, die Dich sehr intereßiren werden. Unter diesen ist Herr Homilius wohl der vornehmste, der hier Kantor bei der Kreuzkirche ist, jetzt wohl ausgemacht der beste Kirchenkomponist ist, und zugleich der größte Organist, den ich jemals gehört und vielleicht in meinem Leben hören werde.“

[There are however still noteworthy men here who will interest you greatly. Of this number Herr Homilius, Cantor at the Church of the Holy Cross here, is certainly the most distinguished. He is reckoned to be the best church composer and at the same time the greatest organist whom I have ever heard, perhaps the greatest whom I shall ever hear in my life.]<sup>48</sup> In the paragraph following the above Reichardt relates a personal encounter with Homilius, which



these ideas, he developed the following theme in a quite masterly fashion: (q.v.). In addition to all the merits mentioned above he showed here powers of imagination which are still astonishingly lively. Then he played the chorale O sacred head sore wounded in a quite masterful fashion, showing great knowledge and fine choice of registration. To close he played two trios, quite in the spirit of Graun.]<sup>49</sup>

Daniel Gottlob Türk wrote of his teacher: „Der Erste [Homilius] präludirte so meisterhaft, und führte den Choral so vortreflich aus, daß selbst die größten Musikkenner seine Einsichten bewunderten, und ihn oft mit Entzücken hörten.“ [The first of these (Homilius) had such a masterly command of the prelude and performed the chorale so splendidly that even the greatest connoisseurs of music admired his insights and heard him often with delight.]<sup>50</sup> Of particular interest in this quotation is Homilius' alleged skill in delivering a chorale prelude. It should be borne in mind that, to this day in the Lutheran tradition, the introduction to the congregational verse is often an extemporisation based on the whole or, more usually, part of the chorale melody; and that, between each of the verses, the organist may choose to supply further material which ideally reflects the mood of the ensuing text. In this procedure Homilius clearly excelled. Later in the same passage Türk notes that Homilius often took great pains to work out in advance how he would tackle a particular prelude. Having betrayed this confidence, Türk is immediately at pains to justify his

teacher who, after all, had so often demonstrated his ability to play *extempore*: „In meinen Augen gereicht ihm dieses zur großen Ehre; denn daß er auch im Stande war, aus einem ihm vorgelegten Thema sogleich eine meisterhafte Fuge zu extemporieren, hat er oft genug bewiesen.“ [In my view this does him a great honour; for he has proven often enough that he was capable of extemporising a masterly fugue on a theme handed to him.]<sup>51</sup> By all accounts, then, Homilius' organ playing was impressive, whether the material had been prepared in advance or no.

Small wonder, then, that he was called upon to judge the suitability of applicants for organ posts. We are again indebted to Hans John for unearthing from extant records details of three such contests<sup>52</sup>. Suffice it to mention only one here, that of 17th January 1769. Homilius set each of the three candidates the following tasks: 1) to transpose the chorale Mitten wir im Leben sind down a fourth; also 2) Christ unser Herr zum Jordan kam, and 3) Herr, auf dich will ich hoffen - though it is not entirely clear what exercises were intended for these chorales; 4) a practical exercise in fugue; 5) to realise from figured bass and accompaniment to the motet Christus hat uns ein Vorbild gelassen, and 6) to play a prelude from memory, and also a fugue based on the first section of the chorale - exactly which chorale is not clear<sup>53</sup>. For the candidates this was clearly no flimsy test of ability.



As is clear from the duties laid down for the young organist on his successful application for the post of organist at the Church of Our Lady, no organist could survive for long without the ability to tune and otherwise maintain his instrument. This presupposed a thorough understanding of the instrument and of the principles of construction. From his experience Homilius was well aware of both the merits and deficiencies of instruments built by the celebrated Silbermann. As musical tastes changed, he was able in 1753 to co-operate in designing with Zacharias Hildebrandt a new organ for the Church of the Three Kings (Dreikönigskirche) in Dresden-Neustadt. Not until 1784 was there a move to install a new organ in the Church of the Holy Cross, now at last rebuilt. Detailed plans for this new instrument were drawn up by Homilius. Before the task was realised, however, Homilius was already dead.

#### 1.5. The Final Year

The composer was incapacitated by a stroke in 1784. Some considerable time before that, it seems, he had with the permission of the authorities delegated some of his duties: to the First Prefect in the school he had given charge of his morning classes and services, to his son some of the afternoon classes in addition to responsibilities as deputy organist. For neither mentioned, as the cantor well saw, was this a particularly happy solution. The First Prefect, who was after all still a scholar, had to sacrifice

attendance at certain morning classes, while his son, for reasons which Homilius does not specify, might shortly find it impossible to deputise as hitherto. Given this difficult state of affairs and Homilius' concern that no disadvantage from the situation should accrue either to the school or to the church („daß weder in den Schulangelegenheiten, noch gehöriger Besorgung des Gottesdienstes sich einiger Mangel ereigne“<sup>54</sup>), the cantor begged the authorities in December 1784 to accept his resignation, begging at the same time that they leave him with the financial wherewithal to support his family<sup>55</sup>. And indeed, by March 1785, the Council, sensing that the cantor's end was near, drew up contingency plans and financial arrangements. Waiting in the wings were Cantor Gottlieb August Buschmann from Neustadt and the organist of the Church of Our Lady, Christian Ehregott Weinlig, before whom was deftly dangled the carrot of succeeding to the post, or *mutatis mutandis* to the school at Neustadt.

The situation was, however, resolved within a matter of weeks, as the following record of burial reveals: „Domini II. p. Trinit. 1785 D. den 6ten Junii Gottfried August Homilius, Cantor bey der Kirche zum Heill. Kreuz, und Collega V. an der Kreuzschule, ein Ehemann, 70. Jahr 4. Monat, an Stöck- und Schlagfluß, Schulgaße, in der Amtswohnung, auf dem St. Joh. K.“ [On the Second Sunday after Trinity, being the sixth day of June, Gottfried August Homilius, Cantor at

the Church of the Holy Cross, Colleague, Grade V, at the School of the Holy Cross and husband, aged seventy years and 4 months; (having died) of a stroke at the Cantor's house in the Schulgaße; (was buried) in St John's Churchyard.]<sup>56</sup> Homilius had died four days previously on the 2nd June<sup>57</sup> and was laid to rest within the town whose musical life he had served for forty-three years.

### Footnotes to Chapter One

1. SNYDER, Robert E. The Choral Music of G.A. Homilius (1714- 1785), with a Performance Edition fo Six Representative Church Cantatas, 2 Vols, University of Iowa, 1970.
2. SNYDER, Robert E. op. cit., pp. 274-302; German text pp. 303-313.
3. JOHN, Hans 1) Gottfried August Homilius und die evangelische Kirchenmusik Dresdens im 18. Jahrhundert, University of Halle-Wittenberg, 1973.  
2) Der Dresdner Kreuzkantor und Bach-Schüler Gottfried August Homilius, Tutzing, 1980. References, unless otherwise stated, are to this volume.
4. JOHN, Hans 2) Der Dresdner Kreuzkantor und Bach-Schüler Gottfried August Homilius, Tutzing, 1980, pp. 1-35.
5. JOHN, Hans op. cit., p. 1.
6. JOHN, Hans op. cit., p. 2.
7. Snyder gives the place of birth as "Rosenthal near Königstein in Saxony" (op. cit., p. 37); John notes that, while the composer was most certainly christened in Rosenthal, there is some doubt as to whether he was born there or Porschendorf (op. cit., p. 3).
8. JOHN, Hans op. cit., p. 5.
9. JOHN, Hans op. cit., p. 33, quoting Stadtarchiv Dresden, Acta B.VII.48, Vol.1, fol.41ff.
10. JOHN, Hans op. cit., pp. 30-31.
11. c.f. John, op. cit., pp. 8-9; Snyder op. cit., pp. 32-33.
12. Galatians 4/4-5: "But when the time had fully come, God sent his Son, born of a woman, born under the law, to redeem those under law, that we might receive the full rights of sons." (New International Version)
13. Philippians 4/8: "Finally, brethren, whatever is true, whatever is noble, whatever is right, whatever is pure, whatever is lovely, whatever is admirable - if anything is excellent or praiseworthy, think about such things." (New International Version).
14. JOHN, Hans op. cit., p. 8.
15. FEDER, Georg Quoted in article Homilius, Gottfried August in Die Musik in Geschichte und Gegenwart, ed. Friedrich Blume, Kassel, Vol.6, p. 672.
16. JOHN, Hans op. cit., p. 10.
17. JOHN, Hans op. cit., p. 109.
18. c.f. John, op. cit., p. 11; Snyder, op. cit., p. 40.
19. c.f. John, op. cit., p. 12.
20. JOHN, Hans op. cit., p. 15.
21. The German use of the term *candidatus* implies a student in his final year of study.
22. JOHN, Hans op. cit., p. 16.
23. The term "voll" implies an assembly of instruments.
24. JOHN, Hans op. cit., p. 16.
25. FEDER, Georg op. cit., p. 672.
26. "Kapellmeister" = Director of Music



27. "Organist". In main centres the two functions were distinct, as indeed they still are in larger churches both in Germany and in England. The situation, then as now, was fraught with the dangers of rivalry.
28. JOHN, Hans op. cit., p. 13.
29. JOHN, Hans op. cit., p. 15.
30. c.f. article Brühl, Heinrich, Graf von in The Oxford Companion to German Literature, ed. H. & M. Garland, Oxford 1976, p. 112. The magnificence of Brühl's wardrobe is referred to in Germany in the Eighteenth Century, W.H. Bruford, C.U.P., 1978, p. 78. A negative assessment of Brühl as statesman is given by R.M. Rayner in European History 1648-1789, Longmans 1964.
31. JOHN, Hans op. cit., p. 19.
32. JOHN, Hans op. cit., p. 18
33. c.f. Appendix 2C, Nos. 96, 97, 98 and 99.
34. JOHN, Hans c.f. Gottfried August Homilius und die evangelische Kirchenmusik Dresdens im 18. Jahrhundert, University of Halle-Wittenberg, 1973, p. 8.
35. JOHN, Hans ibid., p. 8.
36. JOHN, Hans ibid., p. 8.
37. HELD, Karl Quoted in article entitled Das Kreuzkantorat zu Dresden in Vierteljahrsschrift für Musikwissenschaft, ed. Chrysander, Spitta & Adler, Zehnter Jahrgang, Leipzig 1894, p. 335
38. JOHN, Hans op. cit., p. 56.
39. HELD, Karl op. cit., pp. 249-250.
40. HELD, Karl op. cit., p. 250.
41. Hiller provided a foreword for the Passion Cantata Ein Lämmlein geht, published in 1775 and edited 5 motets and 1 choral aria in a series entitled Vierstimmige Motetten und Arien in Partitur, von verschiedenen Componisten, zum Gebrauche der Schulen und anderer Gesangsliebhaber gesammelt und hrsg. von J.A. Hiller, Leipzig 1776-1791. C.f. John, op. cit., p. 240.
42. Herrn Cantoris Homilii General-Baß (Possessor) J.Ch. Noack in Neustadtl apud Dresdani, 1771); Ms.: SBB (ODR) Mus.ms.theor. 410.
43. JOHN, Hans viz. op. cit., p. 68.
44. SNYDER, Robert E. op. cit., p. 274ff.
45. GERBER, E.L. Article on Homilius in Historisch-biographisches Lexicon der Tonkünstler, Leipzig, 1790, Erster Teil, pp. 665-666.
46. FINK, G.W. Article on Homilius in Allgemeine Encyclopädie der Wissenschaften und Künste, Zweite Section, H-N, 10. Teil, Leipzig, 1833, p. 260f; quoted in John, op. cit., p. 38.
47. REICHARDT, J.F. Briefe eines aufmerksam<sup>-en</sup> Reisenden die Musik betreffend, Erster Teil, Frankfurt und Leipzig, 1774.
48. REICHARDT, J.F. ibid., p. 109.
49. REICHARDT, J.F. ibid., p. 110.
50. TÜRK, Daniel Gottlob Von den wichtigsten Pflichten eines Organisten, Halle, 1787, p. 127f.; quoted by John, op. cit., p. 37.
51. TÜRK, Daniel Gottlob ibid., John op. cit., p. 37.
52. JOHN, Hans op. cit., pp. 50-51.

52. JOHN, Hans op. cit., pp. 50-51.
53. „6. Ein Praeludium aus dem Kopf spielen. Die Fuge  
jeweils aus dem 1. Abschnitt des Chorals“.
54. "that nothing should be lacking either in school  
affairs or in the proper provision for divine services"  
- Homilius to the authorities in a letter dated 20th  
December, 1784; quoted in John, op. cit., p. 30.
55. JOHN, Hans op. cit., pp. 30-31.
56. c.f. John, op. cit., p. 33; Snyder, op. cit., p. 57.  
Snyder and John both refer to an entry in the  
Stadtarchiv Dresden, Kirchliche Wochenzettel 1785, Vol.  
1, fol. 218. We see no justification for Snyder's  
assuming that Homilius died in the basement of St  
John's Church.
57. There is some confusion about the exact date of the  
Homilius' death. Gerber (op. cit., p. 665), following  
older lexica, gives it as the 1st June, likewise  
Schilling, Mendel and Fétis; while Hasche, the chroni-  
cler of the history of Saxony, gives it as the 5th  
June. Later scholars, such as Held (op. cit., p. 346)  
and Feder (op. cit., p. 672), suggest the 2nd June.

CHAPTER TWOGOTTFRIED AUGUST HOMILIUS - THE COMPOSER

A glance at Eitner's Quellen-Lexikon<sup>1</sup>, outdated though it now is, would suffice to suggest that, in terms of sheer volume of works, Homilius is a composer who should not lightly be dismissed. The fires which regularly beset church buildings in the 18th and 19th centuries account for the loss of many manuscripts, the major conflicts of the 20th century for the loss of many more. Sadly, very few autograph copies of Homilius' works have survived these emergencies. Fortunately, however, copies abound largely in manuscript from Brussels in the west to Gdansk in the east, from Schwerin in the north to Vienna in the south. The very abundance of such manuscript copies itself implies that the works enjoyed considerable popularity both in the composer's day and after his death. G.W. Fink offers an explanation of the extent of manuscript copies: „Was ihm [Homilius] Schule und Kirche an Zeit übrig ließen, verwendete er auf kirchliche Compositionen zur Erbauung seiner Mitchristen und zur Förderung der Kunst. Nie suchte er davon irgend einen äußerlichen Gewinn zu ziehen, und demüthete sich kaum, sie durch den Druck bekannter zu machen. Wer sie in Abschrift wünschte, erhielt sie. Es ist daher von seinen vielen geistlichen Musikwerken nur sehr Wenig gedruckt worden.“ [Whatever spare time school and church afforded him he devoted to the composition of sacred music for the edifica-

tion of his fellow Christians and for the advancement of art. He never attempted to make any external profit from them and scarcely condescended to make them better known through publication. Whoever wanted a copy received it. Thus it is that, of his many sacred works, only very few have been printed.]<sup>2</sup>

## 2. 1. The Sources

### 2. 1. 1. Published Material

Amongst the most often quoted of the composer's works published during his lifetime are 1) the Passions-Cantate dated 1775 and entitled Ein Lämmlein geht und trägt die Schuld [A little lamb goes and bears the guilt] and 2) Die Freude der Hirten über die Geburt Jesus [The joy of the shepherds at the birth of Jesus] of 1776, both based on poetic texts by a certain Herr Buschmann<sup>3</sup>; also 3) the posthumously published Sechs Arien (deutscher Text) im Auszuge fürs Clavier, für Freunde ernsthafter Gesänge [Six airs with German text and keyboard accompaniment, for friends of solemn song]. To these may be added 4) certain motets published in anthologies and 5) the Gesänge für Maurer [Masonic Songs] published in Dresden in 1782<sup>4</sup>. In the 19th and 20th centuries a few cantatas and several motets appeared in anthologies<sup>5</sup>. Only in the present century have works, and then mostly motets, appeared in single editions<sup>6</sup>.



### 2. 1. 2. Manuscript Sources

The composer's extant *oeuvre*, the bulk of it in the form of church cantatas, remains in manuscript copies of the originals. To John's list which forms the basis of Appendix 2 must be added three new sources: the library of the Gesellschaft der Musikfreunde in Vienna (already identified by Snyder), and two Polish sources, the library of the University of Warsaw and the Biblioteka Gdańska Polskiej Akademii Nauk<sup>7</sup>. Autograph versions of works are few and far between. One such is the *Kantate bey der Tafel Ihr esset oder trinket oder was ihr tut* held in the Deutsche Staatsbibliothek in East Berlin. The same library houses autograph versions of a number of motets and of a Magnificat in C-major dating from 1783<sup>8</sup>. The fact that these works are attributed to J.G. Homilius must be clarified. Held explains this merely as a mistake<sup>9</sup>. John rightly perceives that this was simply an elliptical way of referring to the manuscript of a work by Homilius which was formerly held in the Joachimsthalischen Gymnasium in Berlin. Examination of Appendix 2 - in which attention is admittedly focussed mainly on the cantatas - will reveal how widely disseminated were Homilius' works both in Germany and beyond. Of the manuscripts available to the present writer a significant number bear the name of the possessor, and in one instance (Kluge/Gebhard) the line of possession is indicated. Such indications are of interest, in that, where the identity of

the possessor can be established beyond doubt, we gain a deeper insight into the circumstances in which the music in question was performed. The combination Kluge/Gebhard would seem to suggest location in Erfurt. In Hermann Mendel's Musikalisches Conversations-Lexicon there is an entry for a certain Karl Martin Franz Gebhard who is described as German academic who around 1785 was Professor of Theology at the University of Erfurt and was „auch in der Musik wohl bewandert“ [also well versed in music]<sup>10</sup>. Mendel also records that around 1795 a certain G.H. Kluge was organist at the Kaufmannskirche (the Merchants' Church) in Erfurt<sup>11</sup>. A.E. Müller merits an entry of some length. Born in 1767 into a musical family Müller travelled widely, settled in 1789 in Magdeburg and in 1794 was appointed, on the recommendation of J.F. Reichardt, organist of the Nikolaikirche in Leipzig. Through commerce with loyal pupils of Homilius such as Reichardt and J.A. Hiller, by then Cantor of St Thomas's, it is hardly surprising that he should have been encouraged to perform music by Homilius<sup>12</sup>. His music was also performed in Potsdam. Mendel records that Johann Carl Kolbe was a good German violinist, keyboard player and composer, a son indeed of the choir-master and cantor of the same name. Kolbe went as far as noting the dates on which he had performed certain works (see 2.9. below)<sup>13</sup>. Homilius' works were also to be heard outside Germany, notably in what is now Poland. Ernst Heinrich Leopold Richter, born in 1805, was active both in Breslau

(Wrocław) and in Görlitz where he was appointed Cantor and Director of Music in Görlitz in 1845<sup>14</sup>. Of the manuscripts examined which bear the name of a possessor by far the most frequently encountered is that of a certain Strohbach. The name is not uncommon, and the initials given in the manuscripts are regularly so ornate as to be illegible. Gerber refers to a certain Franz Strohbach, active around 1796, who enjoyed a reputation as a fine tenor and also as an avid collector of old music for church, theatre and chamber. His domicile is given as Prague<sup>15</sup>. If this identification is correct, we can conclude that performances of Homilius' music were given as far afield as present day Czechoslovakia.

## 2.2. Dating of Works

The accurate dating of the majority of Homilius' works is impossible, given the fact that most of the original manuscripts are no longer extant. It has nonetheless proved possible, through examination of a so-called Choralbuch held in the Staatsbibliothek Preußischer Kulturbesitz (hereafter referred to as SBB), to establish the date of composition of another 40 of the cantatas. Details of the manner and content of this discovery form the burden of Appendix 1<sup>16</sup>.

## 2.3. The Main Genres and their Characteristics

### 2.3.1. The Oratorios and Passion Music

To the former category belong principally the published work already mentioned above, Die Freude der Hirten über die Geburt Jesu, and the Easter Oratorio Frohlocket und preiset den herrschenden Sieger. The first of these, in which the lyrical element predominates and imitations of nature abound, is discussed in some detail by John<sup>17</sup>. The age to which Homilius belonged, emphasising rational thought and gracious expression, doubtless responded more readily to the positive moments of the gospel story: to the accounts of the incarnation and resurrection. The accounts of the suffering of Jesus were by contrast too stark, too painful and therefore too distasteful. Yet the liturgical tradition of the Lutheran Church set great store by the provision of music for the penitential season of Lent and in particular for Maundy Thursday and Good Friday. In an attempt to remain obedient to liturgical demands on the one hand and responsive to popular taste on the other, composers of the day moved away from the responsorial Passion and from the oratorical Passion, preferring the newer Passion oratorio in which the sharp edges of the gospel could be smoothed away by euphemism in the text and by lyricism in the music. Homilius composed works in this genre of which the most notable is Wir giengen alle in die Irre, and several works in the abbreviated form of the genre, the so-called Passion



cantata. Details are given in Appendix 2, A and B. The Passion cantata did not differ fundamentally from the cantata composed for other seasons. Of such differences as there are may be noted the following. The Passion cantata tended to be somewhat larger in scope and more dramatically conceived than that for most Sundays; biblical quotations were more frequent; and recitatives were most usually delivered by a tenor. From the details available of forces involved, we note, further, that Homilius tended to deploy a modest orchestra mainly of 2 oboes/2 flutes, strings and *fondamento*, only occasionally, as for example in the St Mark Passion or Wir giengen alle in die Irre, employing bassoons and horns.

### 2.3.2. The Cantatas

The cantata of Homilius and of his contemporaries might seem, on initial impression, to have much in common with its Baroque predecessor. Certainly the ingredients of chorale, recitative, *da capo* aria and chorus are all in evidence. Yet there is a profound difference which is neatly, if rather elliptically, summarised by John: „Der Typus der ehemals dominierenden 'Predigtkantate' weicht zugunsten der 'Erbauungskantate'." [The 'homiletic cantata', formerly dominant, gives way to the 'devotional cantata'.]<sup>18</sup> We might unpack this idea somewhat as follows. In the cantata of the High Baroque a text, the aim of which is to preach the Word of God and so to convert souls, finds natural

expression in music which is essentially polyphonic. In the cantata of the generation following J.S. Bach the aim of the text is rather to enlighten and to edify through music which touches the heart. That success in this task was held to have been achieved is borne out by opinions such as that of Pastor Samuel Christlieb Fiedler, who maintained that church music „besonders auch in Sachsen, aufs höchste gestiegen sei.“ [had reached a high point particularly in Saxony.]<sup>19</sup> The evidence assembled independently by Snyder and by the author of this study suggests that the structure of movements which Homilius preferred above all was that of c-r-a-r-ch, where c=chorus, r=recitative, a=aria (whether solo, duo or terzetto), and ch=chorale. This order of movements, as John points out, corresponds to Neumeister's version III/IV and it occurs in a significant number of the 227 cantatas recorded<sup>20</sup>. Variants include the patterns 1) c-r-a-ch; 2) c-r-a-r-a-ch; 3) c-r-a-r-a-r-ch; and 4) c-r-a-r-a-r-a-ch. Sometimes, as in the cantata Siehe, es kömmt ein Tag, the final movement is a chorus, which in this case incorporates a chorale. In a few cases, e.g. Selig ist der Mann, the pattern of movements bears no relation to the above: c-a-a-a. Works composed for high festivals, such as Easter, the Ascension, the Feast of Pentecost, Trinity Sunday or Reformation Sunday, may have a much more elaborate structure. John notes that the composer was quite prepared to press movements into service in more than one cantata. The initial chorus of the cantata Sing, Volk der Christen,

frohe Lieder appears, for example, in the cantata Was suchet ihr den Lebendigen bei den Toten<sup>21</sup>.

### 2.3.3. The Motets

Of Homilius' compositions it is his motets, more than any of his other works, which have stood the test of time. As with the cantata, Homilius took over from the Baroque many of procedures used to construct *a cappella* movements for choir. Three main types are encountered: the psalm motet (Psalmenmotette), the motet based on a biblical saying (Bibelspruchmotette), and the motet based on or incorporating a chorale melody (Choralmotette). In the collection of 30 motets contained in ms. AmB. 298 in SBB each of these types is represented. For example, No. 4, Der Herr ist mein Hirte, is a setting of Psalm 23, and No. 10, Hilf, Herr, die Heiligen haben abgenommen, a setting of part of Psalm 12. The *Bibelspruchmotette* is represented, for example, by No. 1, Alles was ihr bittet (Matthew 21/22), No. 3, Christus hat geliebet die Gemeine (Ephesians 5/25), and by No. 22, Sehet, welch eine Liebe (1 John 3/1). Of the 30 no less than 10 are *Choralmotetten*. The chorale is treated in a variety of ways. It may be delivered in full or in part. In No. 11, Ich freue mich im Herrn, only the first line of Nun danket alle Gott is sung by the tenors. In other cases the entire chorale melody is incorporated. In No. 20, So seid nun wacker allezeit, the melody Straf mich nicht is sung in full by the altos; in No. 8, Fürchtet euch nicht, the melody

Valet will ich dir geben is delivered by the bass from the middle third of the work. The last of the volume, παντα καλος πεποιηκε (Phil. 4/8), is a chorale motet, during the course of which the sopranos sing, quite appropriately, both the words and the melody Was Gott tut, das ist wohlgetan. In two 8-part motets of the collection it is the rôle of the second choir to sing a harmonised version of the chorale. By far the greatest number of these works are for four voices, however, and it is in these settings that Homilius shows greatest command of sound, of melodic invention, harmonic control and contrapuntal procedures. A number of them are beautifully expressive, for example No. 9, Herr, wenn Trübsal da ist. In this work, dated 17th October 1760, Homilius speaks both for himself and for his fellow citizens as they came to terms with the dire effects of Frederick's bombardment of the city of Dresden, not least of which was the destruction of the Kreuzkirche. In No. 25, Wir liegen vor dir, the faithful plead in expressive chromaticism and bold dissonance that God may hear their cry:

Ex. 1. No. 25, SBB AmB. 298

The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in 3/4 time, key of D major. The lyrics are: "Ach Herr, hö-re! Ach Herr, hö - Ach Herr, Herr, Ach Herr, Ach Herr". The score is written on four staves, with the lyrics written below the notes. The first staff (Soprano) has a treble clef and a key signature of two sharps. The second staff (Alto) has a treble clef and a key signature of two sharps. The third staff (Tenor) has a treble clef and a key signature of two sharps. The fourth staff (Bass) has a bass clef and a key signature of two sharps. The lyrics are: "Ach Herr, hö-re!" on the first staff, "Ach Herr, hö -" on the second staff, "Ach Herr, Herr," on the third staff, and "Ach Herr, Ach Herr" on the fourth staff.





The settings for six or eight voices are perhaps the least interesting of the collection. Only No. 4, Christus kömmt her aus den Vätern, demands a 6-part choir of SSATTB. The mood of the piece, as with most of the motets composed for larger forces, is one of triumph. Where eight voices are required, they are regularly deployed in a double chorus. Where the second of these is not delivering a chorale, the texture might be described as a kind of choral *stichomythia* which generally culminates in a broad homophonic sound. No. 8, Lobet den Herrn, ihr seine Engel, No. 26, Wo ist ein solcher Gott, and No. 27, Was hast du Mensch, are examples of this type. Many of the motets are of only modest length and are essentially throughcomposed. There are, however, a few longer works conceived in sections. No. 6, already mentioned is such a sectional work. Here Psalm 23 is set in its entirety, and the work falls into some six sections. No. 23, Unser Vater, now well established in the Lutheran choral repertoire, falls into this category. It is noteworthy for its smooth lines and skilful imitation, not least

for the splendid final fugal section cast in the style of an *allabreve*.

#### 2.3.4. The Settings of the Magnificat

Settings of the Magnificat were composed for performance at Vespers, roughly the equivalent of Evensong in the Anglican Communion. The three C-major settings, listed by John<sup>22</sup>, are probably the same work. Certainly, that contained in SBB 10802 is identical to the autograph copy discussed by John<sup>23</sup>. The West Berlin manuscript indicates the amanuensis at the foot of the first page: „Von der Hand des Churfirst[lichen] Sächs[ischen] Contraltisten Antonio Mariottini.“ [From the hand of Antonio Mariottini, Counter Alto at the Electoral Court of Saxony.]<sup>24</sup> These works are settings of the Latin text, in both of which homophonic settings of the old psalm tones alternate with verses set in Homilius' motet style. The A-major setting for double chorus exhibits the features already noted above: rapid dialogue between the two forces and a tendency towards a more homophonic delivery. The C-major work, by contrast, is contrapuntally charged. The section beginning "esurientes implevit bonis" [He hath filled the hungry with good things] is quoted in full in Appendix 3, Chapter 2, Ex. 1., since it is a good example of the composer's expressive motet style.

#### 2.3.5. The Chorales

That Homilius set great store by the cultivation of the chorale is confirmed by the fact that he wrote to the Prince

Regent Xaver<sup>25</sup> in November 1767 in an attempt to draw attention to and to secure money for a project to provide for Saxony the kind of regional *Choralbuch* which was later adopted by the regional divisions of the Lutheran Church (Landeskirchen) throughout Germany. Homilius' concern is for the orderly conduct of public worship. In order to improve standards he envisages a publication which, free from error and extravagance of setting, might serve cantors, organists and pupils, and through them benefit the congregations which they served. In the course of the letter he reveals just how extensive his task had been: „Ich habe demnach bey meinen 25jährigen Kirchendiensten alle in Sachßen übliche Melodien gesammelt, dieselben vierstimmig gearbeitet, und ihnen die wahre Gestalt wiedergegeben.“ [Accordingly I have, in the course of my 25 years of service to the church, collected all the standard melodies in Saxony, have prepared four-part settings of them, and have restored to them their correct shape.]<sup>26</sup> The request fell, it seems, on deaf ears. Nor did a renewed appeal in the following year further Homilius' cause.

The following two pieces of evidence discovered are, however, somewhat at odds with Homilius' sincere and renowned concern for the chorale. In his collection of chorale melodies entitled Allgemeines Choral-Buch für die protestantische Kirche [General Chorale Book for the Protestant Church] dating from 1811<sup>27</sup>, Carl Gottlieb Umbreit

mentions in his foreward names such as C.P.E. Bach, Kirnberger, Kittel, Gerber, Doles, Kühnau, Hiller, Beutler, Rüttinger and Sörensen. There is, strangely, not a single reference to G.A. Homilius: strange, since both men were clearly inspired by the same desire to improve public worship; strange, too, since both had carried out extensive research into the chorale. Writing in 1847, Carl von Winterfeldt drew attention to the curious fact that, unlike many similar works of the 18th century, Homilius' *Choralbuch*, containing some 197 melodies<sup>20</sup>, was a distinctly unorganised affair. „Schon ihre ganz ungeordnete Zusammenstellung, ohne ersichtlichen dabei verwaltenden Grundsatz, läßt nach meiner Überzeugung darauf schließen, daß sie zufällig zusammengekommen sind.“ [Their quite disordered arrangement, according to no obvious prevailing principle, drives me to the conclusion that they were assembled at random.]<sup>21</sup> Winterfeldt suggests that they were perhaps collected as a teaching aid. Certainly, it may be that, meeting with no response from the authorities, Homilius decided to cut his losses and to muddle through with such manuscript copies as he possessed. Winterfeldt notes also that many of the settings are pitched rather high, and suggests that they were probably collated from manuscript copies of cantatas. The very precise information contained in the *Choralbuch* which constitutes Appendix 1 confirms that this was indeed a common practice. Winterfeldt also notes a peculiarity of voice-leading at cadences



which was a hallmark of Homilius' chorale style, namely the leap in the tenor from the 3rd of the dominant to the 7th, resolving on the 3rd of the final tonic chord. This procedure can be seen in Appendix 1 Nos. 4, 6, 14, 17, 18, 20, 21, 24, 25, 26, 27, 29, 34, 35, 43, 44, 46 and 48. It is a feature which occurs also in the homophonically set psalm-tone sections in some of the Magnificat settings. Winterfeldt suggests that Homilius set a trend with this turn of phrase, a trend which <sup>J.C.</sup> Kühnau subsequently followed. The chief characteristic of the chorales is, however, simplicity. Syllable against syllable, note against note is the rule, to which there are certainly exceptions, more particularly at cadence points. Passing notes are sparingly employed.

#### 2. 4. The Textual Basis of the Works

The language in which the vast majority of Homilius' texts are cast is, understandably, German. Exceptions to this rule are the settings of the Magnificat, in which the Latin text is regularly employed, and the two Greek texts which form the basis for the motets discussed above. Concerning authorship of the texts, the present writer can add nothing to the scant evidence already adduced by Snyder<sup>30</sup> and by John<sup>31</sup>. From the pen of Gottlieb August Buschmann, a contemporary of Homilius and fellow cantor in Neustadt in Dresden, flowed the texts for the Passion cantata Ein Lämmlein geht und trägt die Schuld and for the Oratorio Die

Freuden der Hirten über die Geburt Christi<sup>32</sup>. According to Snyder, J. J. Rambach (1693-1735)<sup>33</sup> is the author of the text for the cantata Heilig ist unser Gott<sup>34</sup>, though John disputes that this has been proven<sup>35</sup>. To the same author may in all probability be attributed the texts for the cantatas Saget der Tochter Zion, Sei hochgelobt, barmherziger Gott, and Also hat Gott geliebt die Welt<sup>36</sup>. John suggests that the composer's younger contemporary and fellow citizen Traugott Benjamin Berger (1754-1810) may have provided Homilius with texts through his collection entitled Liederchen und Gedichte [Little Songs and Poems], but that, since no copy of this volume has been traced, the matter remains one of conjecture<sup>37</sup>. It is well within the bounds of possibility that Homilius, in company with many composers of the day, fashioned his own texts. Whatever, he clearly found the Bible itself to be a rich source of suitable material, more particularly the pages of Psalms and Proverbs. Sayings from the New Testament are less frequently employed. In many instances the text constitutes a paraphrase of a biblical text, or a fairly close paraphrase to which glosses have been added.

Whatever the provenance of the texts, it is their aesthetic quality and theological content which above all impinge on us. Text, like music, had to satisfy the twin criteria of theological propriety and popular appeal. If the texts which J. S. Bach took as a basis for his sacred vocal

compositions often fail when subjected to aesthetic scrutiny, it is probably true to say that those employed by Homilius fare even worse. Snyder writes thus: "... Homilius obviously either was besieged by texts of poorer literary quality, or was not as selective, or did not object to the new, often flowery librettos, which exhibit a decline not only in literary quality, but often in theological content."<sup>38</sup> John for his part writes with greater precision thus: „Die Texte der Homilius-Kantaten, die uns heutzutage stellenweise als platt, flach, schwülstig, gefühlsselig und übertrieben moralisierend anmuten, tragen vorwiegend kontemplativen Charakter und sind stark 'erbaulich' gehalten.“ [The texts of Homilius' cantatas, which seem to us today to be in places dull, insipid, bombastic, sentimental and excessively moralising, are by and large of a contemplative nature and conceived in markedly devotional terms.]<sup>39</sup> That there is, from the aesthetic point of view, a negative quotient cannot be denied; yet it should be borne in mind that the texts suited the majority of people who sought in them and doubtless found both emotional release and religious edification. True, the texts are in places awash with hyperbole: with „heiße Tränen“ [hot tears]<sup>40</sup> or with „ein' Tränensee/mit Ach und Weh“ [a sea of tears with pain and woe]<sup>41</sup>, „einen heißen Tränenregen“ [a hot downpour of tears]<sup>42</sup>. The world is conceived of as „ein Sammelplatz der Schalkheit“ [a repository of mischief]<sup>43</sup>; the kingdom of God, by contrast, as a place „darin sich

Gnad' und Wahrheit küssen" [wherein Grace and Truth embrace]<sup>44</sup>. The message to God's enemies is clear: „Schwülstige Toren, geht, bückt euch und heulet!“ [Bombastic fools, away with you, cower and wail!]<sup>45</sup>. These enemies are never very far away, not least on Palm Sunday: „Das Reich der Finsternis/wird hier sein Bestes tun,/der Satan wird nicht eher ruh'n/bis er den Held sieht auf der Wahlstadt liegen,/der Jetzo kömmt ihn zu besiegen.“ [The rule of dark will do its best, nor will Lord Satan sooner rest, until the hero lie in earth, who cometh now and conquereth]<sup>46</sup>. The victory of Christ calls forth tears of bliss as well as adoration: „Ich wein' und weine vor Entzücken/nun ist Gott und sein Himmel mein./Einst will ich, werde ich ihn erblicken,/ganz Loblied, ganz Anbetung sein.“ [I weep and weep from sheer delight/for now God and his heaven I own./Of him I will, I shall catch sight/at length, and be consumed with laud and praise.]<sup>47</sup>.

The conceits and metaphors typical of the late 18th century, it is true, find little resonance in 20th century ears. Satan seems at times little more than a waspish courtier; the Almighty himself, unleashing upon sinners the storm of his wrath - "Wetter" is a phrase which recurs again and again<sup>48</sup> - is melodramatic to the point of being comic. The divine retribution to come is a theme frequently encountered in the composer's works, an eschatological pre-occupation apparently somewhat at odds with the spirit of the



Enlightenment<sup>49</sup>. In trying to identify themes congenial to the day, we do not mean either to give an exhaustive list or to suggest that they are not to be found in the pages of Scripture. Not surprisingly, the theme of light looms large: „Erleuchte, Gott, mit deinem Lichte/mein Herz, und sende deinen Geist...“ [Illumine with thy light, O God, my heart, and send thy Spirit]<sup>50</sup>; „Uns leuchtet, Gott, dein Licht,/es leuchtet uns zum ew'gen Leben“ [Thy light, O God, doth shine upon us/doth light our path to life eternal].<sup>51</sup> God appears, not so much as Love, but as Light. The corollary of the foregoing is a delight in descriptions of darkness: „In Finsterniß und tödlich bangen Schatten/saß Adams sündliche Geschlecht“ [In darkness and in fearful, deathly shadow/sat Adam's sinful race]<sup>52</sup> The theme of the first of these lines occurs almost word for word elsewhere<sup>53</sup>. In man's progression from darkness to light, Jesus appears, certainly in traditional terms as the Saviour, but also in terms which imply a belief in human progress: „Dein Jesus ist der Arzt, der alle dein Verbrechen vollkommen heilen will und kann.“ [Thy Jesus is the physician who can and will heal all thy misdeeds]<sup>54</sup>.

In our view it would, however, be a mistake to conclude that, by dint of extravagant metaphor, the texts have no longer any intrinsic theological value. On the contrary, many of the cantata texts exhibit a striking measure of theological coherence and control, more especially those

which are of the form c-r-a-(r)-ch, as defined above. Such coherence served more than a theological purpose, however. It also permitted the composer to conceive the finished work in the kind of self-contained scene favoured by contemporary composers of opera in Dresden who were writing in the Italian style. The text of the cantata Erhöhet die Tore der Welt is one such. Here the first movement for chorus is a paraphrase of Psalm 27 verses 7 and 9. Lines 4-6 of the text are essentially a gloss on the psalm verse. „Der König der Ehre, der mächtige Held/erscheinet ein Schrecken der Feinde zu werden,/sein Szepter beglückt der Gläubigen Chor.“ [The King of Glory, the Mighty Hero/appears to bring terror to his enemies,/his sceptre brings joy to the chorus of the faithful.] In the following recitative for tenor, a reflection on the foregoing chorus, the link between the King of Glory and the Son is established. In the following aria the soprano greets the Son in the words of the New Testament: „Hosianna! Davids Sohne!“ [Hosannah to the Son of David!] It is in the concluding chorale that the people confess their faith: „Du König der Ehren, Jesu Christ,/Gott Vaters ew'ger Sohn du bist“ [Thou King of Glory, Jesu Christ,/thou art the eternal Son of the Father]. Here the line of confession of faith is established, in a manner which is both eloquent and indeed economical, from the Old Testament, through the New Testament to the 18th century. The concluding chorale, far from being merely a convenient way of bringing the work to a close, is a culmination. It

is the vehicle *par excellence* for the Lutheran expression of corporate faith<sup>55</sup>. In the cantata So wahr als ich lebe the theological motivation is an urgent call to repentance, and the central image used to secure that repentance is that of Jesus weeping over Jerusalem. The theological starting point is to be found in the Old Testament in the prophecy of Ezekiel 18/23ff: God does not desire the death of a sinner, but rather that the sinner should repent and live. In the following recitative for alto it is implied that God's reaction is identical to that of his Son who weeps for the beloved city. In the following recitative for soprano we see what Jesus sees: the chosen city which is running out of time for repentance. In an aria the soprano then apostrophises the tears, praying that they may soften hardened hearts before the storm of God's wrath breaks. In another recitative the bass makes a final urgent appeal to sinners to respond to Christ's tears and repent. Where the beloved city of old failed to respond, the beloved city of latter days, the people of God in Lutheran garb, confesses its sin in the context of a chorale and seeks forgiveness<sup>56</sup>.

Space does not permit a more thorough examination of Homilius' texts. We trust that enough has been said in the above paragraphs to convince the reader that an aesthetic evaluation without a theological consideration of the texts can lead only to a superficial assessment of their worth.

## 2. 5. The Musical Language and its Determinants

The musical language is determined by a concatenation of factors: firstly by the particular theological task which the composer must address; secondly by the text which he chooses in order <sup>to</sup> fulfil that task; thirdly, most particularly in a period of musical transition, by his musical literacy which, in default of a strongly delineated musical language of his own, will enable him to select from current vocabulary and idiom such sounds as are both appropriate and appealing; and fourthly by his technical competence in the art of composition, the means whereby that vocabulary and idiom are fashioned into a musical statement. That Homilius addressed the theological task with a distinct measure of success is suggested by the very fact that he composed at least two cycles of cantatas for specific ferial and festal purposes; to the fact that he was held to have done so, the testimony of contemporaries is witness enough. Reference to textual and theological aspects has already been made above. It is the purpose of the remainder of this section to try to identify from the sources studied the vocabulary and idiom which Homilius drew, as it were, from the common stock.

Of the styles which were in the air, some practices characteristic of the Baroque still play a part, if a minor one. Quite apart from imitative contrapuntal textures there are several instances of fugue. These will be discussed



(viz. p. 79 ff.)  
 below. Further, there are a fair number of movements, heavy with pomp and ceremony, in which dotted rhythms (not necessarily implying triplets) or flourishes are a marked feature. The vast majority of such movements occur as the opening chorus in works composed for festal occasions. They may be in either quadruple or, more often, in triple time in a style reminiscent of Et resurrexit from J.S. Bach's B-minor Mass.<sup>57</sup> The first example is taken from the *Aria con coro* in the cantata In der Zeit meiner Not such' ich den Herrn:

Ex. 2. Mvt 4, SBB 10803/4/2  
*Allegro ma non tanto*



The second example, marked *Coro: andante*, is from the first movement of the cantata for Advent 4 Auf, auf, ihr Herzen, seid bereit:

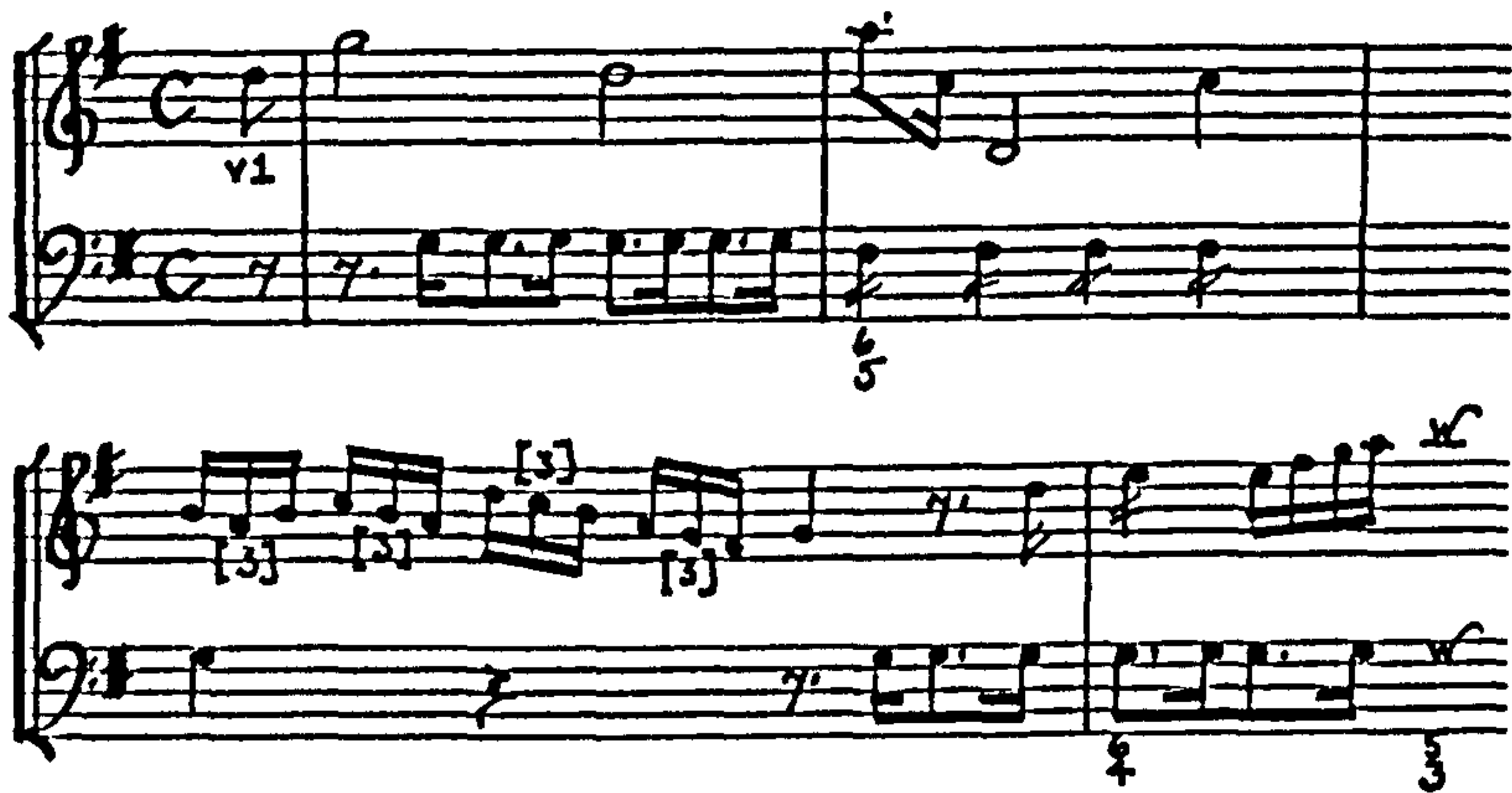
Ex. 3. Mvt 1, SBB 10804/3  
*Coro: andante*





As already stated, the very organisation of many of the cantatas, while reflecting a concern for theological coherence, evinces at the same time a debt to Italian opera. As John points out<sup>50</sup>, that influence can also be seen in the depiction of tempest, in pastorale, in idyll and in lament. The tempest most frequently encountered is that of God's wrath, usually depicted by frantic semiquaver figures, whether in the upper instruments, in the bass or in both. The third and sixth movements of the cantata Der Herr zeucht Gerechtigkeit an, for example, demonstrate this, as indeed does bass aria which forms the third movement of the cantata Die Hölle flieht, der Abgrund bebt. In the cantata Frohlocket und preiset den herrschenden Sieger there is in the eighth movement a more complicated situation in which emotional upheaval and triumph are combined. The text reads „Verwundrung, Schrecken, Furcht und Freude“ [Amazement, terror, fear and joy]. Here dotted rhythms alternate with tremolo semiquavers in the bass, so conveying the negative emotions, while wide leaps in the upper part issuing in triplet figures convey joy:

Ex. 4. Mvt 8, SBB 10804/25



The pastoral mood is aptly conveyed in the opening chorus of the cantata Der Herr ist mein Hirte and in the first bass aria Beruhige dich, bekümmertes Herz [Be still, be still, thou troubled heart] in the cantata Ihr stillen Zeugen meiner Qual. In that same cantata the opening mood is one of lament, expressed by muted strings and chromatic inflections. The third movement of Verwundrung, Mitleid, Furcht und Schrecken provides a fine example of this style:

Ex. 5. Mvt 3, SBB 10804/74  
Adagio ma non tanto

If he appeals to the Baroque past and to the operatic present, Homilius also presses into service several procedures characteristic of the Pre-classical era.

Technical aspects will be considered below. Suffice it to say at this point that there are several movements in which the composer demonstrates control of a style which smacks of the early symphonists<sup>30</sup>. The opening ritornello of the first movement of the cantata Preise, Jerusalem, den Herrn, a fine piece, is given in Appendix 3, Chapter 2, ex. 2.

In the light of the composer's chief task, namely to provide music which would edify and move the listener to faith, it is hardly surprising that the *Empfindsamer Stil* predominates. It is probably fair to say that there is virtually no cantata in which that style is not encountered; equally fair to say that there is considerable repetition of routines. Typical of the style in Homilius' hands are the ubiquitous appoggiaturas (*Seufzer*), expressive trills, Lombardic rhythms, and often a more adventurous deployment of solo instruments than elsewhere. The music of the soprano aria Ach, daß doch Zions Hülfe käme [Ah, would that Zion's help might come], from the cantata Die Himmel deiner Hände Werke, matches a text which is far removed from the robust prayer of the early church "Come, Lord Jesus!":

Ex. 6. Mvt 3, SBB 10804/15  
con effetto

fags.

w.

6 4 2 6 6 5





The music of the first *terzetto* in Frohlocket und preiset den göttlichen/herrschenden Sieger<sup>20</sup> is designed to express the sorrow of the women at the grave of Jesus:

Ex. 7. Mvt 3, SBB 10804/25



The more poignant the *Affekt*, the more florid the sound is liable to become. In the *Passion Oratorium* Wir giengen alle in die Irre an accompanied and chromatically inflected recitative for soprano (mvt 21) is followed by an aria the tempo indication for which is "sehnlich und langsam" [ardent and slow]. The text reads: „Mein HELLAND, bald wirst du dein Blut vergießen/bald wird es göttlich wie in Strömen fließen/für mich und meine Seeligkeit.“ [Soon now, my Saviour, thou thy blood wilt spill/soon will it flow divine-

ly rill on rill/for me and mine eternal bliss.] The florid soprano part highlights the flowing of Christ's blood:

Ex. 8. Mvt 21, SBB 10800/1

(Selig)-keit. Mein Hei-land, bald wirst du dein Blut-ver-gie-ßen, bald wird es gött-lich sein in Strö-(men)

The mood of the aria changes in the B-section and with it the speed, for which the direction is "lebhaft" [lively], a contrast again typical of the style.

In this section we have attempted to identify the various stylistic elements of Homilius' musical language. We now focus attention on his compositional procedures.


## 2.6. Technical Aspects of the Musical Language

Under this heading we shall attempt to discuss Homilius' music under discrete headings. Such a procedure serves the purposes of analysis adequately enough, but it should be borne in mind that, in practice, each aspect impinges on the other. It is scarcely possible to discuss melody without at the same time dealing with word setting; scarcely sensible

to deal with word setting without addressing the composer's use of rhythm. The following should be read in the light of that caveat.

#### 2.6.1. Melodic invention and melodic period

Richness, indeed a super-abundance, of melodic invention is probably the most notable feature of Homilius' compositional style. John notes the song-like quality of the melodies in both arias and choruses<sup>61</sup>. Snyder notes that melody is generally diatonically conceived, often sequentially extended, on occasion rich in decoration which requires a degree of vocal agility on the part of the performer, and in chorus parts less ornate than the instrumental line<sup>62</sup>. That is a description of what is the case, not of why it is the case. The present writer suggests the following explanation. The composition of arias on the one hand and choruses on the other demanded distinct approaches. The melodic invention in arias, solo passages and choruses in slow tempi is much more dependent on the text. It generally reflects both the rhythm of the words and the particular *Affekt* implied by them. Homilius uses the text already mentioned „Ach, daß doch Zions Hülfe käme“ both as the opening chorus of the cantata of the same title and in the soprano aria mentioned above. He might conceivably have set the text in quadruple time to a rhythm somewhat as follows:



Ach, daß doch Zi - ons Hül - fe kä - me

In fact he sets the text in the soprano aria and chorus respectively as follows:

Ex. 9. Mvt 3, SBB 10804/15



Ex. 10. Mvt 1, SBB 10804/1  
Coro: poco adagio



The following are further illustrations of melodic lines which take their shape from the text:

Ex. 11. Mvt 4, SBB 10804/33  
allegro



Ex. 12. Mvt 3, SBB 10804/50



Ex. 13. Mvt 5, SBB 10804/64  
allegretto



Ex. 14. Mvt 1, SBB 10804/54

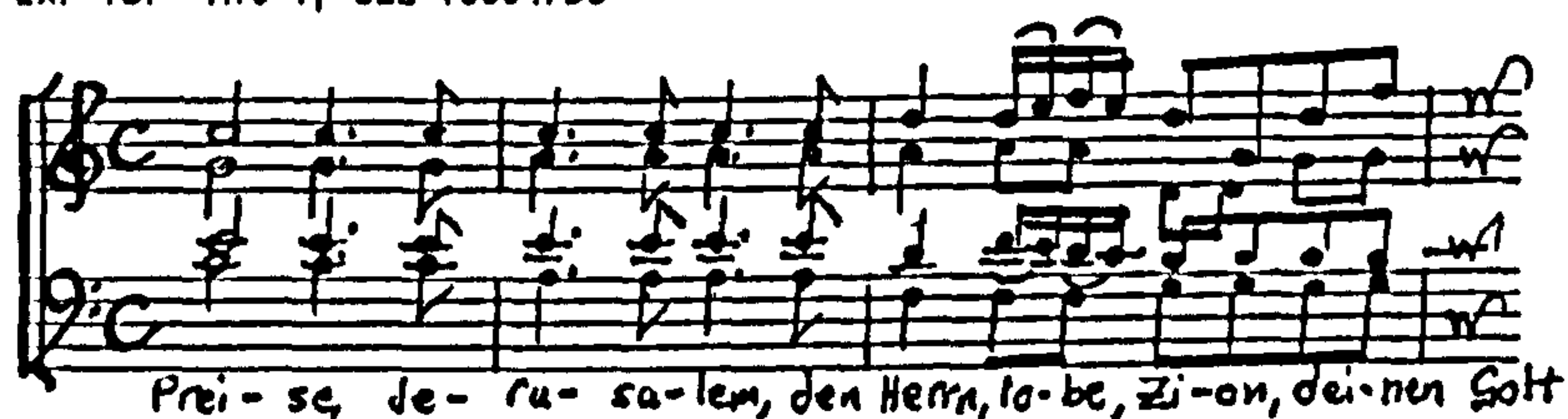


In the composition of choruses in quick tempo and homophonic style (which the majority are), Homilius is more concerned with the shape of the instrumental line. The vocal parts



will then tend to express the underlying harmonic skeleton, at times indeed touching on the banal. The entry of the chorus in the opening movement of the cantata Preise, Jerusalem, den Herrn is a good example. The following should be compared with Appendix 3, Chapter 2, ex. 2:

Ex. 15. Mvt 1, SBB 10804/56



John notes that the majority of motives and themes begin with an anacrusis. He attributes this fact to a desire to bring the rhythms of dance and of secular music into the ambiance of church music<sup>23</sup>. While we do not wish to deny this, we should point out that an equally important factor is the nature of the language itself. Although a heavy stress will naturally fall on the first syllable of many words, those - and they are many - which have an unstressed prefix will naturally invite anacrusis treatment. That Homilius was sensitive to the distinction the following example shows:

Ex. 16. Mvt 5, SBB 10803/6/8



That Homilius expressed himself perhaps most easily in the style of *Empfindsamkeit* is suggested by the fact that the

short-breathed three-bar period is very common, particularly in the arias. The last musical example is typical of this procedure. Yet, as, for example, the already quoted opening ritornello of Preise, Jerusalem, den Herrn demonstrates, Homilius well understood how to control the newer symmetrical periods which were soon to become established as the norm of melodic structure. In many instances Homilius shows himself capable of varying the length of periods to great effect. The following example from the cantata Es ist umsonst, daß ihr früh aufstehet demonstrates this point:

Ex. 17. Mvt 3, SBB 10804/24

#### 2.6.2. Word setting

As already indicated, word setting cannot be discussed in isolation from melodic invention, for the natural rhythm of the words determines the contours of melody. In general

Homilius shows the greatest care in setting his texts. This is particularly true of his treatment of recitative. Mvt 26 from Wir giengen alle in die Irre demonstrates the composer's careful handling of the genre, viz. Appendix 3, Chapter 2, ex. 3. Careful, too, is his handling of texts in the arias. Where Homilius sometimes loses a measure of control is in choruses.

Such cases are, however, the exception rather than the rule. A fine example of word setting in the context of a chorus is to be found in the opening movement of the cantata Es ist umsonst, daß ihr früh aufstehet:

Ex. 18. Mvt 1, SBB 10804/24

und es-set eu-er Brot mit Sor -

und es-set eu-er Brot mit Sor -

und es-set eu-er Brot mit

und es-set eu-er Brot mit Sor -

gen, mit

gen, mit

Sor - gen, mit

gen, mit

Sor-gen, mit Sor-gen, denn sei-ne

Sor-gen, mit Sor-gen, denn sei-ne Freun-

Sor-gen, mit Sor-gen, denn sei-ne

Freun-den gibt er's schla-fend, denn sei-ne

- den gibt er's schla-fend, schla-

Freun-den gibt er's schla-fend, denn sei-ne

schla-fend

Of note here are the ways in which the composer highlights the word "Sorgen" [sorrow], firstly by setting it in a contrapuntal context which is highly charged chromatically, and secondly by the unexpected C-minor chord in the fourth bar quoted. The following material forms a sharp and appropriate contrast. At the words "denn seinen Freunden gibt er's schlafend" [for he gives it to his beloved while they yet sleep] C-major returns. The chromatic clouds lift, the joy of the gift is expressed in triplets, its unearned nature in a static [schlafend] alto line.

### 2.6.3. Rhythm

To a large extent rhythm is also determined by the text. There are, however, a number of rhythmic features by which



the music is identified as belonging to a particular age, rather than to a particular text. Dotted rhythms have already been mentioned. Of these John says, correctly: „Für den Ausdruck des Feierlichen und Erhabenen verwendet er z.B., ebenso wie J.S. Bach, langsame, punktierte Rhythmen. Diese werden allerdings nicht mit der gleichen Konsequenz wie bei Bach verfolgt .... Sie dominieren zwar, erscheinen aber aufgelockert und weniger ostinatohaft.“ [In order to express the solemn and the exalted he employs for example, as does J.S. Bach, slow dotted rhythms, albeit not pursued with the same consistency as in Bach's works .... True, they dominate, but they seem to be freer and less ostinato-like.]<sup>24</sup> To express joy Homilius will on occasion use triple time, as in the following hymn in praise of God's boundless grace.

Ex. 19. Mvt 3, SBB 10803/3



Another fine example of this is to be found in an arioso passage in the course of the tenor recitative in the cantata Es ist umsonst, daß ihr früh aufstehet:

Ex. 20. Mvt 4, SBB 10804/24





Lombardic rhythms are also characteristic of the composer's rhythmic vocabulary. Such rhythms may be used to convey sorrow, as in example 7 above. In the example quoted next they convey the costly self-giving of Christ on behalf of sinners:

Ex. 21. Mvt 8, SBB 10804/61  
duetto grazioso



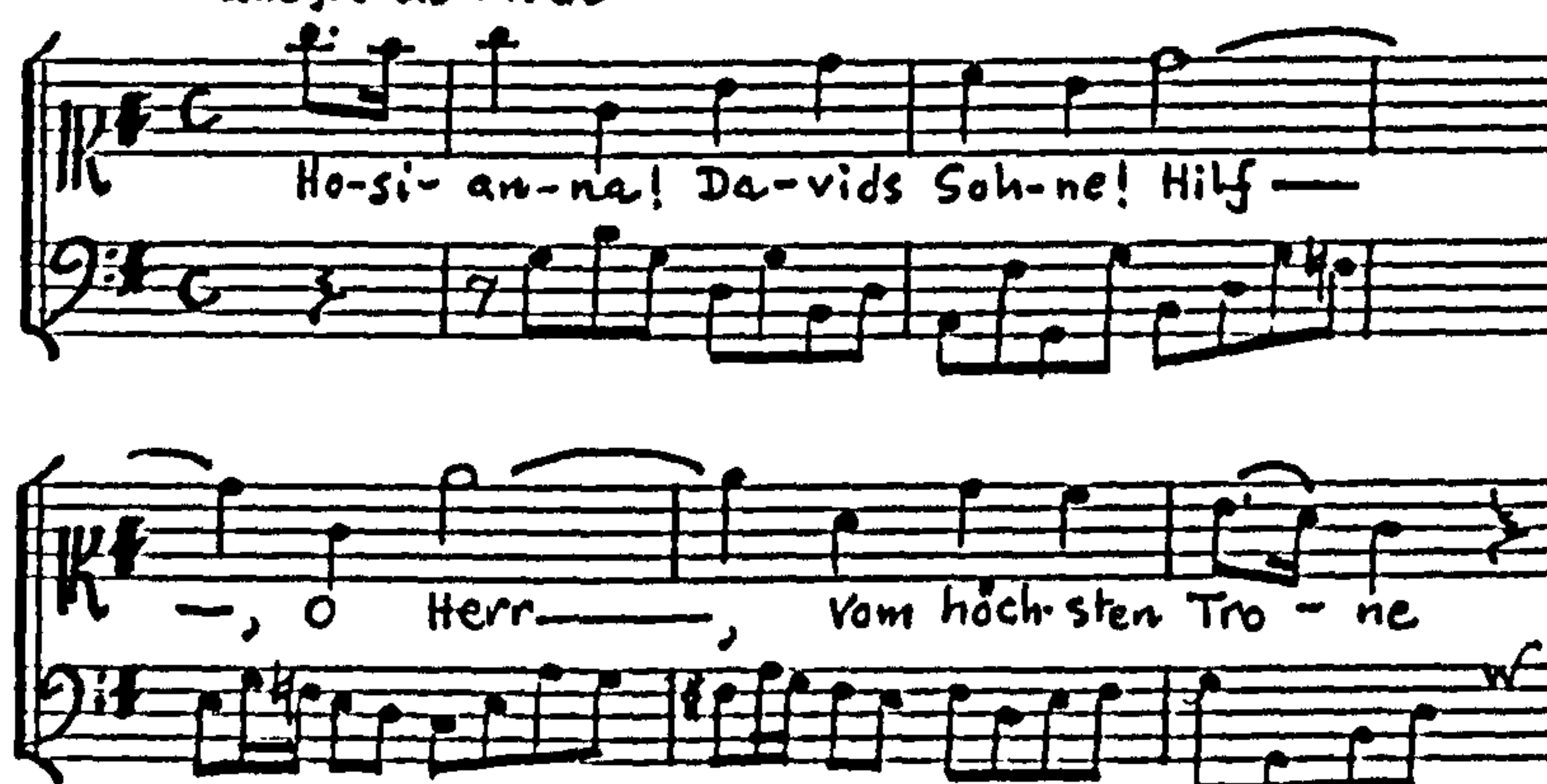
Syncopation abounds both in slow and fast tempi. In the first movement of the cantata O Jammer, ach schreckliche Not syncopations in the string accompaniment convey the anguish of the soul, similarly in the first melodic idea of the first movement of the cantata O Herr, dein herzliches Erbarmen:

Ex. 22. Mvt 1, SBB 10804/53



Of the kind of syncopation to be found in fast movements the passage from Preise, Jerusalem, den Herrn is a good example. Rarely Homilius invests a bass line with, for him, an unusually marked degree of independence. John draws attention to the *gehender Baß* in a bass aria in the cantata Mache dich auf, werde Licht<sup>23</sup>. An example of a similar technique is to be found in the soprano aria of Erhöhet die Tore der Welt:

Ex. 23. Mvt 3, SBB 10804/22  
allegro di molto



#### 2.6.4. Tonality and Harmony

As John notes, major keys predominate in the cantatas of Homilius, minor tonalities being reserved for the expression of sorrow and tragedy. He draws attention, moreover, to the fact that the composer does not shrink from employing keys with four sharps or flats. This matter will concern us further in Chapter 4.<sup>(viz p. 230f.)</sup> The composer writes in a style which is fundamentally diatonic, enriched where appropriate by dissonance and chromaticism. Example 18 above is one of the most striking instances of chromatic inflexion. Homilius has been accused, notably by Rudolf Steglich, of spinning

out his music by recourse to endless cycles of 5ths (uferlose Quintfortschreitungen)<sup>66</sup>. While there is some truth in this accusation, we would argue that the device can be used to telling effect, as in the following example from the cantata Erhöhet die Thore der Welt, where the cycle is itself a harmonic figure which conveys the text „erweitert die Pforten“ [extend=fling wide the gates]:

Ex. 24. Mvt 1, SBB 10804/22



With reference to the six cantatas which he edited Snyder notes that the pace of harmonic rhythm is relatively slow<sup>67</sup>. With this we are in agreement. While there are many movements which reveal careful control of harmonic rhythm - ex. 2 in Appendix 3, Chapter 2 is a good example - It seems to the present writer that Homilius has largely not overcome the reflex of overcrowding the bass line with notes, further, of choosing a tonic in root position in advance of the final cadence. This habit of pre-empting the tonic can be seen in the following example:



Ex. 25. Mvt I, SBB 10804/25



## 2.6.5. Counterpoint

Characteristic of the post-Baroque generation was a rejection of counterpoint as the natural vehicle of musical expression. From the discussion so far we may conclude that Homilius, with his predilection for the *Empfindsamer Stil* and his interest in Pre-classical sounds, was very much a product of his times. Yet counterpoint occupies a significant place in his musical *pensum*. Particularly in the Magnificat in Bb Homilius deploys almost the entire range of contrapuntal techniques. Only the section beginning "recordatus misericordiae" [he, remembering his mercy] is set homophonically<sup>22</sup>. As we already noted, many of the motets reveal skilful use of imitative procedures. Quite apart from appropriate setting of the text, this in some measure at least compensates for the absence of orchestral support. Nor are the cantatas devoid of contrapuntal devices. In the first movement of the cantata Wir Menschen sind zu dem, O

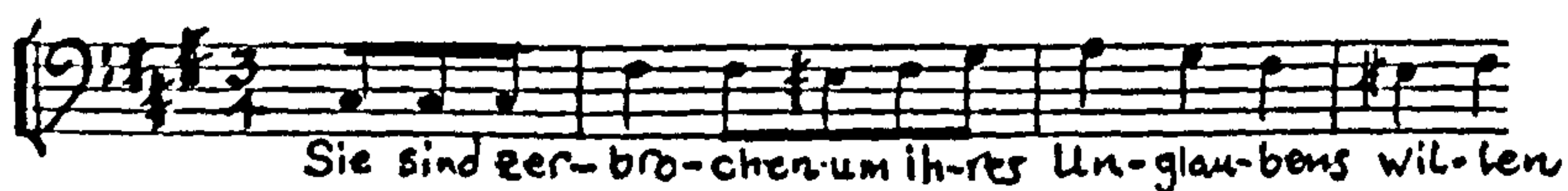
Gott the upper strings enter in a canon which supports the chorale melody Es ist das Heil uns kommen her:

Ex. 26. Mvt 1, SBB 10804/103



The corpus of manuscripts available for the present study contains some seven movements conceived in fugal terms<sup>22</sup>. Elsewhere, as for example in motet Unser Vater in dem Himmel or in the 15th movement of Wir giengen alle in die Irre fugal textures are used to bring the music to a concluding climax. The first movement of Sie sind zerbrochen um ihres Unglaubens willen has the following subject:

Ex. 27. Mvt 1, SBB 10804/64



The voices enter in the order BSAT. By the 17th bar a less strictly contrapuntal style has begun to take over, and the first major cadence in D-major at bar 27 is approached homophonically. From this bar the counterpoint is resumed,

though the shape of the subject is modified. After some twelve bars and a final statement by the sopranos of the subject in its original form and in the tonic key, counterpoint is abandoned, and the movement ends in a purely harmonic style. To accuse Homilius of writing a poor fugue would be entirely to miss the point. The fugal section is in effect a compound figure, a means of expressing in musical terms the meaning of the word "zerbrochen" [broken]. The final homophonic section is designed to drive home the message that these hapless humans were broken precisely on account of their unbelief (um ihres Unglaubens willen). In the first movement of the cantata Christus hat durch den Tod die Macht genommen the fugal texture serves to express victory. The texture is much more consistently contrapuntal than the first example mentioned, though there is a tendency to revert to a more homophonic idiom in order to highlight important words, in this case "Teufel" [devil]. In order to anchor more satisfactorily this necessarily brief discussion of Homilius' treatment of fugue, a fairly typical example is given in full in Appendix 3, Chapter 2, ex. 4. The movement is dominated by *canzona* rhythms which reflect the rhythm of the text „Gerecht und wahrhaftig sind deine Gerichte, du König der Heiligen“ [Just and true are thy ways, thou king of the saints] (Rev. 15/3). The lingering impression in the ear is of these insistent rhythms rather than of a cleverly wrought fugue. A number of points deserve mention. At bar 21ff. the composer modulates by sequence and then elects to

interrupt the modulation to C-minor by a brief excursion to G-minor. Had the first soprano note in bar 26 been B-natural rather than B-flat, the effect would not have been so disruptive. C-minor is then abandoned immediately, and thus we are deprived of any sense that new tonal territory has been won. At bar 38 the ear is prepared more for an exploration of Ab-major than for the Eb-major tonic which is broached and immediately quitted in favour of sequential material. Further, at bar 56f. there is an abbreviated version of the sequences heard earlier from bar 21. It is significant that they are effective at this point, precisely because they build up the harmonic tension in preparation for the pedal point at bar 58, itself a preparation for the final cadence. In this movement Homilius demonstrates ample control of contrapuntal devices, notably stretto. It is an effective enough piece, but it is not a good fugue, precisely because tonalities are not handled with sufficient care.

#### 2.6.6. The Function of the Chorale

A primary function of the chorale is to draw the cantata to an appropriate close. As already indicated, the chorale is first and foremost an expression of corporate identity, irrespective of whether the text is couched in terms of individual piety or communal faith: in short, an expression, of a particularly Lutheran kind, of the faith of the Church. That said, a number of cantatas, of which Umsonst



zwingst du den inneren Zeugen is an example, would seem from various copies to have been conceived without chorale. Of more consequence than the question of whether or not a chorale is present, is that of how it is used. Apart from straightforward 4-part settings - the majority - or settings furnished with independent brass parts - a minority - snatches of a chorale melody are on occasions woven into the textures of movements, as in the angel's aria in the cantata Dich Sieger loben wir<sup>20</sup>. The use of the chorale in motets was discussed above. A more striking application of the same principle is the use of the chorale as *cantus firmus*. The first movement of the cantata Wir Menschen sind zu dem, O Gott, to which reference has already been made, provides an example, (viz. ex. 26 above). Rarely, a chorale melody intrudes as a *quasi arioso* passage in the course of a recitative. In the cantata Saget der Tochter Zion the first recitative is interrupted by a fragment of the Passion Chorale sung to the text "Wie soll ich dich empfangen" [How shall I receive thee]. Homilius employed liturgical fragments in a similar fashion. John notes that the opening movement of the cantata Heilig ist unser Gott contains fragments of the *Te Deum* sung in unison<sup>21</sup>. A similar procedure is employed in final movement of the cantata Die Himmel, deiner Hände Werke in which the composer sets the first two lines of the *Benedictus*:

Ex. 28. Mvt 5, SBB 10804/15

The musical score for Ex. 28, Mvt 5, SBB 10804/15, is written for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The time signature is 3/4, and the key signature has two flats (B-flat major). The lyrics are: "Se - lo - bet sei der Herr, der Gott is - ra - els". The music is characterized by a stark, minimalist style with long notes and a simple bass line.

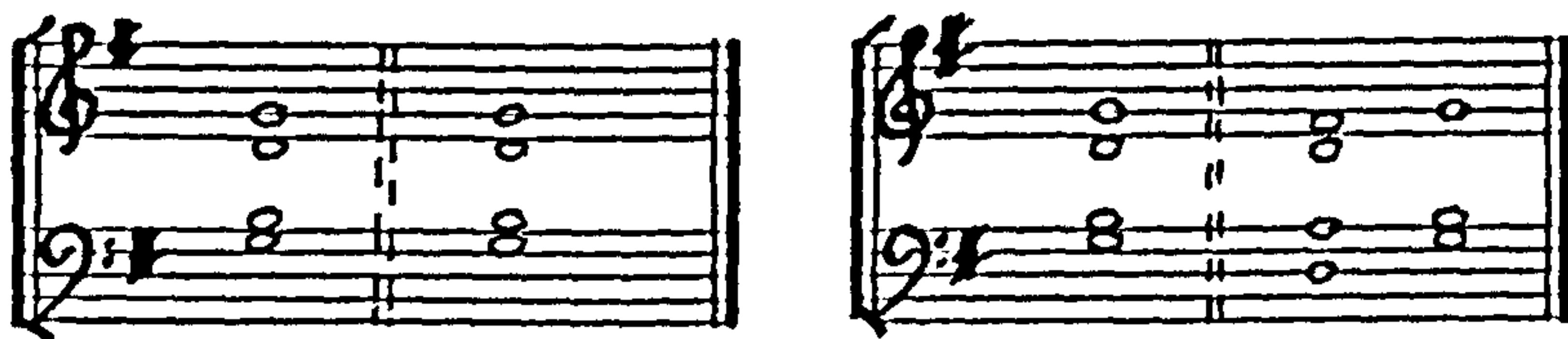
The starkness of this and similar settings is a function of the veneration in which the liturgical texts were held by the Lutheran Church.

## 2.7. Musical Structures

The writer has chosen the term "structures" rather than "forms" here, since, using the latter, we run the risk of becoming enslaved by definitions. The term "through-composed" seems to imply the provision of new musical material for subsequent strophes of a text, which might conceivably have been set to the initial musical material<sup>72</sup>. The term "ternary" is held to imply the return of the initial music after the provision of new material, the term "binary" the provision of two sets of material the second of which balances the first<sup>73</sup>. Thorpe Davie warns us that to define form by thematic content alone is to do violence to what is perceived through the ear in terms of tonality. What is important, it is argued, is whether, in relation to the tonic, we perceive a section of music to be "open"

(ending in a key other than the tonic) or "closed" (ending in the tonic)<sup>24</sup>. Thorpe Davie's insistence upon the rôle of tonality in defining structure is important. Reflecting upon the implications of this, we would suggest, to use a metaphor from language (specifically from the standard usage of verbs) that whereas "open" forms yield a musical action, closed forms yield a musical state of affairs. Further, a "closed binary" form yields, from a tonal point of view, simply a monotone; a "closed ternary" form yields a tonal definition; and an "open ternary" or "open binary" form a tonal event, namely the loss and recapture of the tonic:

Ex. 29. a) closed binary      b) closed ternary



c) open binary/ternary



Crucial is whether the tonic is structurally abandoned before or after a double bar, real or perceived. In the light of the above, the compositional procedures adopted by Homilius yield structures which fall into three categories: 1) through-composed, 2) open binary, and 3) closed ternary. To these attention will now be turned.

### 2. 7. 1. Through-composed Structures

Through-composition can be observed in the following situations: in works constructed in multi-sectional fashion, in movements which are based on a *cantus firmus*, and in recitatives.

To the first category belong principally a number of the motets. Unser Vater, a setting of the Lord's Prayer, is a good example. In the first section (to "on earth as it is in heaven"), set in 3/2 time, homophonic and imitative textures alternate. The music begins in A-minor and cadences in G-major. A short section, marked "langsam" [slow] and rich in chromatic colour, is devoted to the petition for forgiveness of sins. For the following petition for deliverance from temptation the 3/2 pulse is restored. A phrygian cadence (SBB Am.B. 298 gives the tenor of the penultimate note as C rather than A, thus causing parallel 5ths with the bass - doubtless a slip on the part of the amanuensis) leads into the final *alla breve* which is fugally pursued. The final movement of Die Himmel deiner Hände Werke, already quoted above (viz. ex. 28) is an example of through-composition of the second type mentioned. It is, however, in recitative that the procedure is above all evident. Three styles of recitative are to be found: *recitativo secco*, *recitativo stromentato*, and *recitativo en tutti*. Mention has already been made of the careful way in which Homilius treats the text from the point of view of



attention to the natural rhythm of the words. By means of line and chromatic inflexion care is given to highlighting significant aspects of the text. By far the greatest proportion of the recitatives are delivered in *secco* style. Some, such as the opening movement of O wie gerührt ich bin are conceived entirely with instrumental accompaniment. Such a style lends itself particularly well to expressions of fury, such as in the second movement of the cantata Siehe, es kömmt ein Tag. Here the bass sings „Stirb, Sünder, stirb! der Abgrund öffnet sich.“ [Die, sinner, die! the abyss openeth.]:

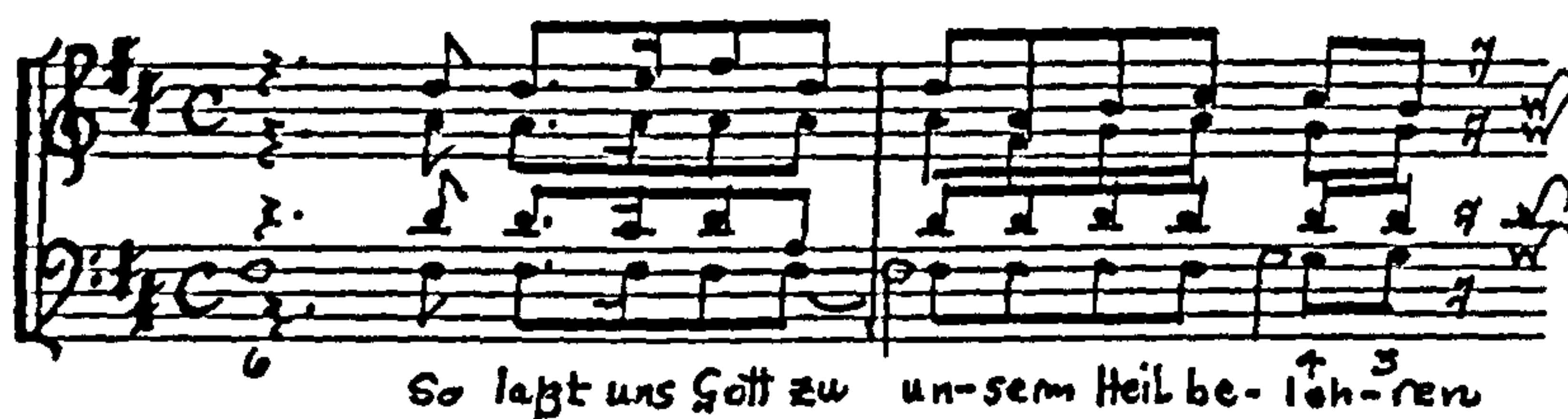
Ex. 30. Mvt 2, SBB 10804/101



Another example of this style is to be found in the St Mark Passion in movement No. 50 (q.v.). The addition of instruments to an otherwise *secco* recitative is occasionally used as a device to highlight important words. At the end of No. 18 in Wir giengen alle in die Irre the text reads: „Schon hat die Rotte sich versammelt, das Urtheil abzufassen: 'Tödtet ihn! sein Leben muß er lassen.'“ [Already gathered is the murd'rous gang to draft its judgment: 'Kill him! his life must be forfeit.] The upper instruments are called upon to highlight this dire event. Much rarer in the

composer's works are examples of *recitativo en tutti*. In the penultimate movement of the cantata Der Himmel ist durch's Wort des Herrn gemacht all four soloists join forces in a homophonically delivered recitative:

Ex. 31. Mvt 10, SBB 10803/2



## 2. 7. 2. Open Binary Structures

Snyder notes that "Homilius employs the binary form in two ways ... , as a two-part form, and as an open binary, with each part being repeated"<sup>75</sup> Here we run up against the problem of terminology: by "open binary" Snyder implies a movement, such as the third movement of the cantata Der Himmel ist durch's Wort des Herrn gemacht, where the A and B sections are delivered twice. Following Thorpe Davie, however, we take it to mean simply a binary structure in which the A-section as perceived by the ear ends in a key other than the tonic. Given this definition, there fall into this category a number of movements which might, from a thematic point of view, fall into other categories. The opening chorus of Richtet recht is an example. After an opening ritornello in tonic D-minor, the first vocal section ends in A-minor, the first main point of rest. The orchestral ritornello at bar 34 begins in A-minor and, rather unusually in that at this point the ritornello

generally serves merely to confirm the new key, the tonality moves to F-major. The second vocal section, from bar 44, begins in this tonality and moves back to the tonic which is reinforced by a final ritornello. Binary procedures are encountered also in fugues. The movement "Sie sind zerbrochen um ihres Unglaubens willen" discussed above (viz. ex. 27) is cast in a form which is essentially binary.

Within the movements themselves, a goodly proportion of the opening orchestral ritornelli (motto openings) of choruses and arias reveal the same structure. These opening ritornelli are generally conceived in four phases. In the first a musical statement is proposed, balanced by a response in the second phase which generally ends in the dominant key. In the third there is generally a sense of forward movement, often fostered by a use of sequences. The final phase is generally compound in structure, in that the tonic is re-instated in closing material which is generally followed by a coda providing cadential reinforcement. This procedure can be seen in its clearest form in, for example, the opening song-like ritornello of the tenor aria in the cantata Lasset euch niemand das Ziel verrücken. The passage is given Appendix 3, Chapter 2, ex. 5. Example 2 of that section of the same Appendix shows the procedure subtly employed in an opening ritornello of quite different mood. Here the music moves back towards the tonic in the third phase, so that the fourth phase is essentially

a cadential reinforcement which is further emphasised by the unisons of the coda. These two examples suggest that Homilius does not follow patterns slavishly, but rather moulds his material, making exceptions where necessary, in the light of the *Affekt* which he is trying to convey. The opening ritornello of the bass aria O Mensch, dein unersättlich Herz from the cantata Es ist umsonst, daß ihr früh aufstehet replaces the second phase with an extended third phase. This procedure, which causes a tonal wrench at bar 3, surely does not occur by chance. It is, rather, an attempt to express the burden of the text which reads: „O Mensch, dein unersättlich Herz/erwählt vergeblich Müh' und Schmerz“ [O man, thy insatiable heart/in vain doth choose both toil and pain] (viz. Appendix 3, Chapter 2, ex. 6).

### 2.7.3. Closed Ternary Structures

The compositional procedures which Homilius employs with great regularity produce movements which, from the point of view of form, might be described as closed ternary structures: that is the *da capo* aria. The form might be summarized as follows, where "r" = ritornello, "A" = A-section, and "B" = B-section: r A r || B r A. In Homilius' hands the first of the ritornelli sets out the emotional parameters of the piece in thematic terms; the second provides confirmation of the re-instatement of the tonic and the end of the A-section; the third, usually a fairly curtailed affair, provides a link between the B-section and



the reprise of the the A-section. The A-section is mostly organised somewhat as follows: after the opening ritornello the chorus/solo (duo etc.) enters in a passage which is essentially modulatory. A ritornello confirms the new key. Here the composer will very often use from the opening ritornello both a theme which has been employed in the opening vocal section along with one which has not. In this way he both reminds us of what we have heard so far and prepares us for what is to follow. The second vocal section which follows is usually slightly longer and more elaborate than the first. The B-section, as one would expect, posits a tonal contrast with the A-section. It is mostly shorter than the A-Section, containing usually only one vocal section. An exception to this rule is to be found in the first movement of Erhöhet die Thore der Welt, where in the B-section a vocal section of 12 measures is followed by a brief ritornello of 3 measures, then by another vocal section of 13 bars. This exceptional procedure is explained by the festive nature of the movement and indeed of the work as a whole.

The *da capo* form will be discussed further in Chapter 4. To conclude this discussion at this juncture we draw attention to Thorpe Davie's verdict: "Taken as a whole, however, it is the crudest of all the 'closed' forms, no attempt whatever being made to reduce the tedium of the complete re-statement, which often has the air of being a perfunctory

formality. The boredom which we nowadays suffer on the rare occasions when such an aria is given in full is a proof which theorists seem to have overlooked, that the 'sandwich' form is not necessarily well-balanced or satisfactory at all; far from it. The modern custom of drastically curtailing the *da capo* by playing only the instrumental introduction (which, invariably coming to a full close in the tonic, makes a thoroughly satisfying end) provides not only the necessary balance of key, but also sufficient of a recollection of the original subject-matter, and is thus a positive contribution to shapeliness, in contrast to the full *da capo* which is liable to be no more than a sprawling convention."<sup>78</sup> With this judgment we wish to take issue. If musical grounds are the sole court of appeal, then we should have to agree with Thorpe Davie. Theology, however, has also a right to be heard. It could be argued that a closed ternary form, expressing - as we have argued - a musical state of affairs, is an ideal vehicle for conveying the theological states of affair which are proclaimed by the gospel. The aural problem is less acute in the cantata than in Passion music, particularly in the oratorio Passion, where the dramatic nature of the Passion narrative on the one hand and the homiletic demand for reflection on the other call for some kind of compromise. Concerning the potential boredom created by the repetition of the A-section, we would remind the reader of an important fact which Thorpe Davie had overlooked, that such a reprise would

be expected to be decorated *extempore* by the singer. Further, it should be remembered that the decisive factors in determining whether or not a reprise is satisfactory would be, not only musical grammar and agile vocal delivery, but also the extent to which decoration further illumined the theology implied in the text. Thorpe Davie speaks as one of a majority whose musical reflexes have been conditioned by a lengthy tradition of symphonic thought and which thus finds a musical action more congenial than a musical state of affairs. That he probably had supporters even among Homilius' contemporaries is evidence, not so much of a truth which had at last been discovered, as of a taste, and with it a universe of musical discourse, which had irrevocably changed.

## 2.8. Treatment of Instrumental and Vocal Resources

### 2.8.1. Orchestration

"Church music of the mid-eighteenth century is rarely notable for its orchestration. In general, the orchestra supports the soloists without adding much of its own, doubles or perhaps decorates the fugues, and seeks to provide a backbone to the other choruses."<sup>77</sup> This generalisation applies in some measure to Homilius' handling of the orchestra. His basic orchestra is composed, as one would expect, of strings (2 violins and viola) and continuo (cello, <sup>double bass</sup> and keyboard, whether organ or harpsichord). The strings, far from merely doubling the voices, are often

given idiomatic figures. The second violins tend, however, to maintain only a certain measure of independence. Often they "cox and box" with the violas who double the bass line when the second violins are contributing vital harmonies, and vice-versa. Snyder observes, correctly, that the use of muted strings is fairly rare<sup>70</sup>. Of the woodwind, both the transverse flutes and oboes play a major rôle, sometimes, as passages in the first movement of the cantata Ach, daß doch Zions Hülfe käme, providing the melodic interest in preference to the violins. Bassoons occur less frequently and are occasionally used pair-wise to provide deep sonorities in slow arias such as Ach, daß doch Zions Hülfe käme, mentioned above, where the bassoons double the violins at the lower octave. Of the woodwind the *oboe d'amore* (or *oboe grande* as it is generally called) is the rarest. Horns (2 or, more rarely, 4) are employed with fair regularity, and brass (mostly 3 clarini with timpani) are pressed into service on main festivals. The potential of the instruments as soloists is on occasions exploited. In the tenor aria Wie lange wird es meiner Seelen from the cantata Alle, die gottselig leben wollen instructions are given for "violino solo" and "fagotto obbligato". The soprano aria Dein Heiland breitet seine Flügel aus from the cantata Der Tod seiner Heiligen is quoted in full in Appendix 3, Chapter 2, ex. 7, in order to demonstrate the deployment of solo violin and oboe.



### 2.8.2. Vocal Resources

The backbone of Homilius' sacred vocal works is undoubtedly a four-part chorus of soprano, alto, tenor and bass. With the exception of fugal textures already mentioned the style of writing for chorus is largely homophonic. Indeed it is often the case that the chorus part is essentially a lowest common harmonic denominator of the more active instrumental lines. The composer does not hesitate to combine solo and choral resources within choruses. The opening movement of the cantata Ach, daß doch Zions Hülfe käme, an extract of which is given in Appendix 3, Chapter 2, ex. 8, will demonstrate this point. In movements for solo voice the composer expects a considerable degree of vocal agility from his singers, particularly of soprano and bass soloists. Among the arias are several couched in terms of duet or terzet. Notable among these are the two movements of the cantata Frohlocket und preiset den göttlichen Sieger sung by the three women at Jesus' tomb. The question of vocal resources, and more particularly of tessitura, will be discussed again in Chapter 4, (viz. p 226 f.)

### 2.9. Performance

That Homilius' music was widely copied primarily with a view to performance goes without saying. Evidence of when and where particular works were performed is scant. The following has come to light in the course<sup>of</sup> the present study. From the evidence of J.F. Agricola, writing in 1768 under

the pseudonym Epieikophilus in Hiller's Wöchentliche Nachrichten<sup>79</sup>, we know that Homilius' music enjoyed popularity in Berlin. The Passion Oratorium Wir giengen alle in die Irre was performed there in 1766. Agricola notes also an alleged performance of the St Mark Passion at an unspecified date predating the above-mentioned 1766 performance: „Man hat mich versichert, daß noch eine andere Passionsmusik, von eben dem Herrn Homilius, schon vorher in Berlin aufgeführt worden sey ...“ [I have been assured that another Passion, also by Herr Homilius, had previously been performed in Berlin]<sup>80</sup>. Karl Held, quoting material from the Dresdner Merkwürdigkeiten, gives details of the performance of other Passion music composed by Homilius. He mentions, amongst others, a work entitled Empfindungen eines Christen bey dem heiligen Grabe which was performed and well received in the Frauenkirche on 28th March, 1777. On 13th April, 1781, the Singgedicht Jesus Christus der Weltver-söhner was "meisterhaft aufgeführt" [given a masterly performance]<sup>81</sup>. From the evidence contained in two manuscripts formerly in the possession of J.F. Kolbe we know that the cantata Wünschet Jerusalem Glück was performed in Potsdam on the 1st January 1779, 1787 and 1795; and the cantata Bezeichnet von der Hand der Freude likewise in Potsdam on the 1st January 1772, 1784 and 1790. From various reports printed in volumes of the Zeitschrift der Internationaler Musikgesellschaft we conclude that, between December 1905 and some point in 1907, performances were

regularly given at Vespers in the Kreuzkirche of settings of the Magnificat and of a number of his motets<sup>82</sup>.

## 2. 10. Summary

Gottfried August Homilius was a prolific composer not only of sacred vocal works, which have been the focus of attention in this chapter, but also of masonic songs (Gesänge für Maurer mit neuen Melodien). For keyboard he had composed by 1761 a concerto for harpsichord, and he bequeathed also a number of organ works largely in the form of chorale preludes. Further information about these works, which lie outside the purview of the present study, may be found in John's published work<sup>83</sup>. In spite of this prolific output, Homilius was a modest man who apparently did not set great store by having his works published. This reflects the fact that he saw himself first and foremost as a servant of the Church and more particularly as a guardian of the musical tradition which the Lutheran Church had fostered and the continuation of which it entrusted to its faithful cantors. Among his sacred vocal works there are some which are conceived on a grander scale, notably his oratorios for Christmas and Easter and various settings of the Passion story. Of the smaller forms the motets represent an anthology of expressive and carefully wrought music. The bulk of the composer's *oeuvre* was cast in the form of cantatas, at least two and probably three cycles. The provenance of most of the texts which the composer employs

is largely impossible to establish. It is highly likely that Homilius penned some of them himself. While they are of variable aesthetic quality, relying perhaps too heavily on the kind of extravagant conceits typical of the day, they nonetheless reveal, inasmuch as the composer chose them, that Homilius was a discerning theological spirit who was, at the same time, open to the intellectual currents of the day. Perhaps in default of discovering a strongly defined personal musical idiom, Homilius, the composer, relied upon his extensive knowledge and understanding of prevailing musical styles on the one hand and upon his undoubted technical competence on the other. This, coupled with his theological reflexes, enabled him to take the form of the church cantata which he had inherited from the Baroque and to infuse new life into it. Thus he was able to fashion movements many of which are fine, many of which, equally, are of variable quality, almost none of which, however, fail to meet the criteria of technical competence or good taste.

To the fact that his works were held in esteem the very proliferation of manuscripts bears eloquent testimony. Clearly these works formed part of the standard repertoire of the Lutheran Church in Germany and beyond both during the composer's lifetime and for a period after his death, when indeed, as emerges in Appendix I, they became the focus of study for cantors in the making. That Homilius is a name now largely forgotten is a function of a number of factors.



Not least among these is the shift which took place as a consequence of the Enlightenment away from the sacred in favour of the secular, a process which has not yet run its full course. An integral part of that process, inasmuch as it affects musical processes, is the move away from music which is content to describe a tonal state of affairs to music which conveys a tonal action. For the majority of those who respond to music the dramatic component of symphonic thought has become so deeply embedded in our expectations of what music is about that it is difficult to give music of the mid 18th century a fair hearing in both relevant senses of that expression. That experience has nonetheless been illuminating and has furnished us with criteria by which the more accurately to judge musical procedures even of a previous age. Admittedly, then, with the benefit of hindsight, we may identify the more clearly problematic aspects of Homilius' compositions. Homilius' musical language is through and through a language of themes. He clearly never really felt or understood the difference between tonal contrast and tonal conflict.

To assume that, because music of this transitional period does not conform to our expectations of how music should proceed, it therefore contains nothing worth listening to, would be the height of arrogance. Within a corpus of works, such as that of Homilius, there may lurk a composition which holds much by way of both interest and delight. With this

in mind we turn our attention in the following two chapters, and indeed in the accompanying volume<sup>24</sup>, to our chief pre-occupation in this study, Homilius' St Mark Passion.

Footnotes to Chapter Two

1. EITNER, Robert Biographisch-bibliographisches Quellen-Lexikon der Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des neunzehnten Jahrhunderts, Leipzig, 1900-1904.
2. FINK, G.W. Article on Homilius in Schillings Universal-Lexikon, Stuttgart, 1840, pp. 622-623.
3. Gottlieb August Buschmann was a colleague of Homilius. In 1762 he became cantor of the Dreikönigskirche in Dresden (c.f. Snyder, op. cit., p. 231), though how long he remained in that post is not clear. In 1785 Buschmann was the disappointed candidate in the bid to succeed to the Kreuzkantorat. Held (op. cit. p. 357) gives the following reasons: „daß jener bereits ungefähr 60 sei, das Neustädter Kantorat einen guten Schulmann erfordere, und Weinligs musikalische Talente allgemein bekannt geworden seien.“ [that he (Buschmann) was already about 60, that Neustadt required to have a good scholar as a cantor, and that the musical talent of Weinlig (Homilius' successor) was already well known]. Presumably Buschmann was already installed in Neustadt by 1785 and, in trying to secure the Kreuzkantorat, was seeking preferment. Buschmann, like Homilius, was clearly a "guter Schulmann" (a good scholar), one of the breed of scholar-cum-poet-cum musician on whom the Lutheran Church so much depended in the 18th century.
4. JOHN, Hans c.f. op. cit. p. 240.
5. JOHN, Hans Details in op. cit. pp. 241-242.
6. e.g. Unser Vater in dem Himmel, Motet for 4-part, ed. Georg Feder in Das Chorwerk LXXXIX, Wolfenbüttel, 1963; c.f. John op. cit. p. 242.
7. viz. Appendix 2C, No. 30
8. SBB (DDR) Mus.ms. autogr. J.G. Homilius
9. HELD, Karl op. cit. p. 353, in connection with the Cantate bei der Tafel Ihr esset oder trinket.
10. MENDEL, Hermann Musikalisches Conversations-Lexicon, Berlin, 1877, Vol. 4?, p. 155.
11. MENDEL, Hermann op. cit., Vol. 6. C.f. entry in Gerber Neues historisch-biographisches Lexicon der Tonkünstler, Leipzig, 1812-1814, Dritter Teil, column 72; also in Paul Oscar Handlexicon der Tonkunst, Leipzig 1870, Vol. 1, p. 528.
12. MENDEL, Hermann op. cit., Vol. 7.
13. HOMILIUS, G.A. SBB 30228/1 and SBB 30228/3.
14. OSCAR, Paul op. cit., Vol. 2, p. 337.
15. GERBER, E.L. Neues historisch-biographisches Lexicon der Tonkünstler, Leipzig, 1812-1814, Vierter Teil, columns 296-297.
16. viz. especially introduction to Appendix 1 which contains an edited version of SBB 10810.
17. JOHN, Hans op. cit., pp. 218-219.
18. JOHN, Hans op. cit., p. 165.
19. JOHN, Hans op. cit., p. 168, viz. also Georg Feder in Decline and Restoration, p. 319, in Protestant Church Music, ed. Friedrich Blume, English edition, London 1975, quoting Pastor Samuel Christlieb Fiedler in Zufällige Gedanken über den



- wahren Werth und moralischen Nutzen einer harmonischen und zweckmäßigen Kirchenmusik [Chance thoughts concerning the truth worth and moral value of harmonic and effective sacred music], Friedrichstadt, 1790.
20. JOHN, Hans op. cit., p. 165.
  21. JOHN, Hans op. cit., p. 173.
  22. JOHN, Hans op. cit., p. 235.
  23. JOHN, Hans op. cit., pp. 161-162.
  24. HOMILIUS, G. A. SBB 10802.
  25. HELD, Karl op. cit., p. 342, note 3. Source: Staatsarchiv Dresden. Loc. 1897, Acta die Kirchen-Melodien im Lande betreffend [Records concerning Hymn Tunes in the Land], fol. 6ff.
  26. HELD, Karl op. cit., p. 343.
  27. UMBREIT, Carl G. Allgemeines Choral-Buch für die protestantische Kirche, Gotha, 1811. Viz. introduction, p. xiii.
  28. WINTERFELDT, Carl von Der Evangelische Kirchengesang und sein Verhältnis zur Kunst des Tonsatzes, Leipzig, 1847, p. xxii. Winterfeldt notes that there are 197 melodies in the collection, and not 167 as previously thought. Extant source: 197 vierstimmige Choralgesänge, Dresden, 1780. L 11/1/2\*24 (Becker Nr 505), viz. John, op. cit., p. 239.
  29. WINTERFELDT, Carl von op. cit., p. xxii.
  30. SNYDER, Robert E. op. cit., p. 194f.
  31. JOHN, Hans op. cit., p. 166f. and p. 209.
  32. Viz. Appendix 2, B.1. and A.1. respectively.
  33. Rambach, Johann Jakob (b. Halle/Saale 1693, † Gießen 1735), a theologian, professor at Halle University in 1727, at Gießen in 1731. He was a pietist, and the author of religious poems and hymns, e.g. Geistliche Poesien (1720) and Neu-eingerichtetes Hessen-Darmstädter Kirchengesangbuch (1733). Viz. H. & M. Garland, The Oxford History of German Literature, Oxford, 1976, p. 694.
  34. SNYDER, Robert E. op. cit., p. 204.
  35. JOHN, Hans op. cit., pp. 167.
  36. JOHN, Hans op. cit., p. 166-167.
  37. JOHN, Hans op. cit., p. 167.
  38. SNYDER, Robert E. op. cit., p. 71.
  39. JOHN, Hans op. cit., p. 166.
  40. HOMILIUS, G. A. Cantata O Herr, dein herzliches Erbarmen, SBB 10804/53, Mvt 1.
  41. HOMILIUS, G. A. St Mark Passion, SBB Am.B. 368, Mvt 1.
  42. HOMILIUS, G. A. Cantata So wahr als ich lebe, SBB 10804/67, Mvt 3.
  43. HOMILIUS, G. A. Cantata Lasset euch niemand das Ziel verrücken, SBB 10804/45, Mvt 2.
  44. HOMILIUS, G. A. Cantata Saget der Tochter Zion, SBB 10804/58, Mvt 2.
  45. HOMILIUS, G. A. Cantata Schwülstige Thoren, geht, bückt euch, SBB 10804/59, Mvt 1.
  46. HOMILIUS, G. A. Cantata Saget der Tochter Zion, SBB 10804/58, Mvt 4.
  47. HOMILIUS, G. A. Cantata Nun kommt er, der König der Ehren, SBB 10804/52, Mvt 2.
  48. "Wetter" in modern German is a neutral term. The sense in which it is used in texts employed by Homilius conforms rather to the modern German "Unwetter" = (thunder)storm; c.f. Collins-Klett German-Englisch Dictionary, Glasgow &



- London, 1983, Vol. 1, p. 1272.
49. The writer is aware that modern historical scholarship now appreciates that in the latter half of the 18th century an evangelical faith did not necessarily preclude the holding of enlightened views.
50. HOMILIUS, G. A. Cantata Lasset euch niemand das Ziel verrücken, SBB 10804/45, Mvt 5.
51. HOMILIUS, G. A. Cantata Preise, Jerusalem, den Herrn, SBB 10804/56, Mvt 2.
52. HOMILIUS, G. A. Cantata Die Himmel deiner Hände Werke, SBB 10804/15, Mvt 2.
53. HOMILIUS, G. A. Cantata Licht der Heiden, Jakobs Stern, SBB 10804/46, Mvt 2.
54. HOMILIUS, G. A. Cantata Heller als der Sonnen Licht, SBB 10804/36, Mvt 4.
55. c.f. Robert L. Marshall, article entitled Chorale, in The New Grove Dictionary of Music and Musicians, (hereafter New Grove) Macmillan, London 1980, Vol. 4, p. 312ff.
56. HOMILIUS, G. A. Cantata So wahr als ich lebe, SBB 10804/67, Mvt 5: „So komm' ich auch zu dir allhie/in meiner Not geschritten,/und tu' dir mit gebeugten Knie/vom ganzen Herzen bitten,/vergieb mir doch genädiglich,/was ich mein' Lebtag' wider dich/auf Erden hab' begangen." [To thee I come in my distress, and, on bended knee, ask with my whole heart, that thou wilt graciously forgive what I have done against thee during my days on earth.]
57. BACH, J. S. Messe in H-moll, BWV 232, Bärenreiter (Klavierauszug), Kassel, 1971, Symbolum Nicenum (Credo), No. 6, p. 153ff.
58. JOHN, Hans op. cit., p. 99.
59. c.f., e.g., Alles Fleisch wird den Heiland Gottes sehen, SBB 10803/6/1, Mvt 1; Der Gottlosen Opfer ist dem Herrn ein Greuel, SBB 10804/8, Mvt 1; Dich, Gott, erhebet meine Seele, SBB 10804/154, Mvt. 3; and Sei hochgelobt, barmherz'ger Gott, SBB 10804/61, Mvt 6.
60. In SBB 10804/25 there is some doubt as to whether the text reads "den herrschenden Sieger" [the reigning victor] or "den göttlichen Sieger" [the divine conqueror].
61. JOHN, Hans op. cit., p. 105.
62. SNYDER, Robert E. op. cit., p. 187ff.
63. JOHN, Hans op. cit., pp. 106-108.
64. JOHN, Hans op. cit., p. 87.
65. JOHN, Hans op. cit., p. 88.
66. STEGLICH, Rudolf Karl Philipp Emanuel Bach und der Dresdner Kreuzkantor Gottfried August Homilius im Musikleben ihrer Zeit, in Bach-Jahrbuch, 1915, p. 57.
67. SNYDER, Robert E. op. cit., p. 185f.
68. viz. John, op. cit., p. 162.
69. e.g. Christus hat durch den Tod die Macht genommen, SBB 10804/6, Mvt 1; Fürchtet den Herr, ihr seine Heiligen, SBB 10804/27, Mvt 1; Noch sollen meine Wetter schweigen, SBB 10804/51, Mvt 2; Sie sind zerbrochen um ihres Unglaubens willen, SBB 10804/64. Homilius also uses fugue as a device with which to draw a movement to a conclusion, e.g. the last section of the motet Unser Vater, or the final section of Mvt 15 from Wir giengen alle in die Irre, SBB 10800.
70. viz. John, op. cit., p. 173.
71. JOHN, Hans op. cit., p. 173.
72. TILMOUTH, Michael Article entitled Through-composed, in New Grove, Vol. 18, p. 794.

73. TILMOUTH, Michael      Articles entitled Binary form, in New Grove, Vol. 2, p. 707ff.; and Ternary form, in New Grove, Vol. 18, p. 694f.
74. THORPE DAVIE, Cedric      Musical Structure and Design, Dover, 1966, p. 30ff.
75. SNYDER, Robert E.      op. cit., p. 176.
76. THORPE DAVIE, Cedric      op. cit., pp. 40-41.
77. OLLESON, Edward      Church Music and Oratorio in The New Oxford History of Music, Vol. VII (Second Impression), London, 1974, p. 293.
78. SNYDER, Robert E.      op. cit., p. 197.
79.      Johann Adam Hiller, Wöchentliche Nachrichten und Anmerkungen die Musik betreffend, Leipzig, 1766-1770.
80. AGRICOLA, J.F.      Agricola, writing under the pseudonym Epieikophilus, at the end of the Sechsunddreyßigstes Stück, dated 7th March 1768, in Hiller's Nachrichten, Vol. 2, p. 280. The discussion of Homilius' Passion Wir giengen alle in die Irre occupies the 34th, 35th and 36th instalments, the date of writing of the last of these being the 6th January, 1768.
81. HELD, Karl      op. cit., p. 337.
82.      Zeitschrift der Internationaler Musikgesellschaft, Jahrgang VII (1905-6), pp. 153, 281 and 382; Jahrgang VIII (1906-1907), pp. 62 and 421.
83. JOHN, Hans      op. cit., pp. 116-148.
84. SOGA, Hector J.      The Sacred Works of Gottfried August Homilius (1714-1785) with particular reference to his St Mark Passion, Vol. 2, Performance Edition, Glasgow 1989.

CHAPTER THREEST MARK PASSION (1)

In the preceding chapter we have examined the range and the nature of Homilius' sacred vocal works. Given the volume of available material and also the work already carried out by Snyder and John<sup>1</sup>, that examination was of necessity fairly brief. In the course of the research leading to the present study it became clear that the composer had also committed to paper works of considerable length other than those which had been widely disseminated in manuscript form and even published during his lifetime. One work in particular of which there appears to be only one copy, a setting of the entire Passion narrative according to St Mark, and which dates most probably from the 1760s, had clearly escaped more recent attention through being falsely identified as a cantata<sup>2</sup>. Upon analysis it became clear that this was probably one of the composer's major works, in terms not only of length, but also of content and organisation. Accordingly, it seemed that a new edition of the work, supported by a detailed study, would shed further light on Homilius as a composer and at the same time contribute something to our understanding of Lutheran settings of the passion as they developed in the period after the death of J.S. Bach. For details of the provenance and nature of the manuscript the reader is directed to the relevant pages in Volume II of the present study<sup>3</sup>. This and the following



chapter will be devoted respectively to a study of the theology and the music of Homilius' St Mark Passion.

The present task must not be understood on the one hand as an attempt to cut away the musical flesh in order to isolate and evaluate the underlying theological skeleton. Neither must the purpose of the following chapter be understood on the other hand as an attempt to weigh in dissociation musical flesh picked from theological bones. Both chapters represent, rather, an attempt through appropriate analysis of the work itself and comparison, where appropriate, with similar compositions, to disclose the nature and contours of the St Mark Passion as a musico-theological statement.

### 3.1. Gospel, Passion and the Passion according to St Mark

A pre-requisite for the achieving of this task will be a sound understanding of what is meant by a 'gospel' and by a 'passion' in particular. Biblical scholarship has long since established that a gospel is neither history nor autobiography, neither drama nor hagiographical romance. It is in fact a unique literary form, indeed the most characteristic literary form of the Church, the crystallisation through faith of the grounds of faith. The use to which this crystallisation was put in the early Church is still a matter of debate. It is argued by some that the gospels, <sup>and</sup> more particularly the synoptic gospels, fulfilled a rôle which was primarily to defend the faith. Thus C.F.D. Moule: "Further, it may be suggested that it is a mistake



to regard use at worship as the primary function of the Gospels. The Synoptic Gospels, at any~~r~~ate, are better explained as apologetic material; and, even in the context of Christian worship, or of the instruction and edification of Christians, they represent little more than the element of historical foundation - the explanation of 'how it all started' "4.

Others argue that the *Sitz im Leben* [original setting] of the gospel was from the outset the liturgical life of the believing community. Whatever the answer, whether the movement be considered to be, as it were, systolic or diastolic - or in some sense both - the impulse remains in either case essentially kerygmatic<sup>5</sup>. A gospel is what the word 'gospel' implies: the preaching of the good news.

At first sight the passion story, in its various guises, may appear to be of a quite different kidney. Arguably the most ancient part of the gospel tradition, these narratives are much more coherent and much more dramatic than the rest of the gospel material. Yet we are faced, not with drama for its own sake, but with drama serving a function which is, like the rest of the material, essentially kerygmatic. It is a preaching of the events culminating in Jesus's death, one which calls forth both reflection and response.

Further, it is precisely this view of the passion narrative as *kerygma* which will enable us to avoid ill-founded criticisms of eighteenth century passion music in general and

of Homilius's St Mark Passion in particular. If, for example, the passion narrative be held to be essentially drama, then poetic accretions delivered in the form of chorales, ariosos and arias, more especially in those of the fully fledged *da capo* variety, will tend grudgingly to be tolerated as inbuilt aberrations of the genre as it developed. If, on the other hand, the passion narrative is essentially preaching, then reflection and response will be restored to their rightful place alongside revelation - in this context, the unfolding of the events of the passion - as the indispensable adjunct to the preaching of the word. With a view such as this the theory and practice of the eighteenth century Lutheran cantata and Passion are entirely compatible<sup>a</sup>. Of course we shall be concerned to establish that neither reflection nor response will be permitted to sap the forward thrust of the dramatic narrative. The point is, however, that this and other aesthetic considerations affecting both text and music are subservient to the primary issue, which may be framed somewhat as follows: To what extent do the organisation of the material and the embellishments of the gospel in poetry and music serve to illuminate the *kerygma* and to deepen faith?

In the remainder of this chapter we shall consider the structure of the Marcan passion narrative. We shall then examine the structure of Homilius's version of the passion, and consider its particular theological character,

attempting through evaluation and comparison with similar works to secure a still sharper focus.

Allowing for variations in the wording of the texts, the synoptic gospels are fairly consistent in the material presented. This material may be divided into seven compound elements which might be said to constitute the dramatic moments of the passion. The Marcan passion narrative exhibits each of these moments:

	Mark	Matthew	Luke
1a Conspiracy	14/1-2; 10-11	26/3-5; 14-16	22/2-6
b Anointing	14/3-9	26/13-16	-
2a Passover/Last Supper	14/12-21	26/17-25	22/7-14; 21-23
b Lord's Supper	14/22-25	26/26-29	22/15-20
3a towards Gethsemane	14/26-31	26/30-35	22/39; 31-34
b in Gethsemane	14/32-42	26/36-46	22/40-46
4a Betrayal and arrest	14/43-52	26/47-56	22/47-53
b Mockery and denial	14/53-72	26/57-75	22/54-71
5a Jesus' before Pilate	15/1-5	27/1-2; 11-14	23/1-5
b Condemned and mocked	15/6-20	27/15-31	23/18-25; -11
6a The road to Golgotha	15/21	27/32	23/26-32
b Crucifixion	15/22-32	27/33-44	23/33-43
7a Death	15/33-41	27/45-56	23/44-49
b Burial	15/42-47	27/57-61	23/50-56(1)

So familiar are we with this story that it is all too easy to overlook the beautiful balance and symmetry of the narrative. There is balance in that each stage consists of two related moments. In No. 1 Jesus is marked for death in political terms through the conspiracy of the authorities and the collusion of Judas with them; he is marked for death by the anointing which, in Mark and Matthew, interrupts the flow of conspiracy. There is on the one hand the celebration of the ancient Passover rite, on the other

the new and enigmatic celebration soon to become the Christian rite. There is the tersely reported procession to the Mount of Olives followed by the extensively reported account of Gethsemane, just as there is later an equally tersely reported account of the procession to Golgotha and the detailed account of Jesus' agony on the cross. There is the betrayal by a friend and the arrest by the Jewish mob, followed by general mockery and the denial by a friend. Pilate in his uncertainty over how to handle the affair contrasts with the certainty of the Jews, bent as they were on letting blood. Finally there are the twin moments of death and burial. Symmetries emerge also, inasmuch as 1 and 7b belong to each other as prelude and postlude respectively; through 2 and 7a runs the deeply theological thread of the spotless lamb sacrificed; 3 and 6 describe the road to and the experience of psychological and physical agony respectively; and, lastly, 4 and 5 tell of the trial and rejection of Jesus by his own people on the one hand and by the occupying forces on the other.

### 3.2. The Structure of Homilius' St Mark Passion

Having looked at the biblical material in dissociation, we now ask how much of it is employed by Homilius and how he organises it. The entire text of the 14th and 15th chapters of the gospel is set to music. In their versions of the Matthean account of the passion both J.S. Bach and Telemann make use of the entire material of chapters 26 and 27. This



was by no means a rigorous procedure in the eighteenth century. In the St John Passion Bach takes the entire passion narrative as found in the gospel, (18/1-19/40), but at appropriate points he inserts from Matthew's gospel both a fuller account of Peter's denial and the *pericope*<sup>7</sup> concerning the rending of the temple veil. The first of these insertions will be discussed below, since it is relevant to our discussion of Homilius's work. This account, then, traces events from Gethsemane through to the burial. Händel's 1717 setting of the poetic text by Brockes takes as its starting point the institution of the eucharist and finishes with Jesus' death. Telemann's St Mark Passion of 1759 begins after the institution of the eucharist and ends with Jesus' death. The story from Jesus' arrest in Gethsemane to his death would seem to constitute the minimum musical setting. This variety in the choice of material would suggest that composers felt free to prune the passion narrative to a size suited to individual purpose, and indeed even to import biblical material from another source. In choosing not to tamper with the biblical sub-structure in any way, Homilius's approach may be reckoned among the more conservative.

In the surviving manuscript of Homilius' St Mark Passion the work is clearly divided into a first and second part. Although we cannot be certain that this division is original, we may assume that this is highly probable. The

first part ends with Peter's denial. It is interesting that Bach also draws the first part of his St John Passion to a close just here, even though this corresponds to no major division in the gospel text<sup>9</sup>. Indeed it is precisely at this point that he amplifies the Johannine account of Peter's denial with material from Matthew<sup>10</sup>. Given that the second part of the work is much longer than the first, it could well be argued, with some justification, that this method of division in this case destroys the aesthetic balance of the St John Passion. The suggestion advanced here is that, both for Bach and Homilius, this point of intermediate arrest is the function of an emphasis which is ecclesiological and liturgical, rather than christological. Peter, the rock on which the Church was subsequently to be built, occupies centre stage at his moment of greatest weakness. Through liturgy the believer and the body of believers alike identify with Peter both in penitence and in hope. A setting conceived in this way would be well suited to performance over the two critical days, namely Maundy Thursday and Good Friday<sup>11</sup>. This is the story of Jesus' end as remembered by the Church. In his St Matthew Passion Bach draws the first part to a close at the point where the disciples flee<sup>12</sup>, reserving Peter's denial for the second part of the work. While the ecclesiological association is by no means excluded, it is possible that this point of division is designed to emphasise the strictly christological element: in the first part Jesus moves

ineluctably towards arrest and abandonment, in the second towards crucifixion and death. The focus is here more sharply fixed upon Jesus and his demise. There are settings of the passion where, by contrast, there does not seem to be any division into two major parts. Telemann's St Mark Passion would appear to belong to this category.

It now remains to analyse the organisation, the subsections, of Homilius's St Mark Passion. That he should have chosen to set precisely the Marcan version of the story as an oratorical passion is hardly surprising: for none of the other canonical gospels allows of such a neat division into well-nigh self contained scenes of the kind promoted by Hasse in his operas. The moments (or scenes) of the passion, as outlined above, are to be thought of, not as a series of single events, but as a series of clusters of events. Just as in their day the gospel writers varied the emphases to suit a particular purpose, so the composer will show personal preference for one event in that cluster rather than another. He will illuminate the perceived meaning of that event through reflection, suggested response, or indeed both. Such a process of choice will clearly affect structure as well as theological content. For some the structural impulse will be theological, for others musical. Either way, the use of the aria would appear to be critical. For the first the setting of the text is paramount. Here the aria, rather in the manner of a

Romanesque window, serves to shed light on the wall of the narrative. For the other the music is the organising principle. In this case the arias function somewhat as a series of Gothic arches between which the windows of the narrative are held and illuminated. Between these extremes are the rarer cases in which the marriage between music and the text is so delicate as to make it difficult to perceive which is the structural principle. In Homilius's St Mark Passion the aria functions largely as a punctuation mark at the end of each major scene of the narrative. The following pattern of arias emerges:

Part One

Gospel

Scene    Aria

- |    |   |
|----|---|
| 1b | No. 7 - Mensch, empfinde doch Erbarmen    |
| 2b | No. 15 - Wenn euch eure Sünden drücken    |
| 3b | No. 22 - Ich geh' von Leiden ganz umgeben |
| 4a | No. 30 - Verdammt ihn nur!                |
| 4b | No. 36 - Wer kennt ihn nicht              |
|    | (N.B. medially placed)                    |

Part Two

- |    |                                      |
|----|--------------------------------------|
| 5a | No. 41 - Mit Preis und Ruhm gekrönt  |
| 5b | No. 50 - Er hat dich erretten wollen |
| 6b | No. 60 - Verstummet, ihr Himmel!     |
| 7a | No. 63 - Ihr Thränen, fließt!        |
|    | (N.B. medially placed)               |

Exceptions to the observed pattern call for explanation. No. 36 is medially placed in the dramatic moment in order to bring Part One to a close with a chorale, a fitting corporate response to Peter's denial. Part Two concludes at 7b), not with an aria, but, as we might expect, with a chorus. Worth noting also is the neat symmetry of movements 36 to 41. Part One ends with aria, recitative and chorale.



Part Two begins in mirror image with chorale, recitative and aria. The view that this is a function of intention rather than chance is supported by the fact that the denial of Jesus, the King, is reflected upon in an aria (No. 36) in D-minor, while Jesus' own affirmation of his kingship before Pilate is emphasised in the next aria (No. 41), whose tonic is D-major. The principle of majorising minor keys will be discussed in the following chapter<sup>12</sup>.

There are fifteen chorales in the course of the St Mark Passion. With the exception of three of these, all occur in response to biblical narrative expressed in recitative. Two of the exceptions, Nos. 1 and 39, introduce Part One and Part Two respectively. No. 46 follows the repetition of the call for Jesus' crucifixion<sup>12</sup>, expressed in a short chorus. In general the chorale is used as an alternative to the chorus. Hence there is a greater number of chorales in those sections in which the narrative is not enriched with direct speech. In no single major moment of the story are there more than three chorales, and in three, 1a and b, 4a, and 7a there are none.

Compare this with the situation in Telemann's St Mark Passion. Here a total of some fifteen arias (or aria-like movements) embellish the text, and in each major moment of the narrative there is usually more than one - indeed in 4a there are four arias. Chorales are used here after the opening *symphonia* and at the very end of the work, and in

two cases a chorale follows a recitative, the first of these being, as in Homilius's work, the congregational response to Peter's denial. Otherwise the chorales follow arias. It seems that, for Telemann, the two sequences of recitative/aria/chorale and recitative/aria are the structural posts which support the narrative. To draw a conclusion from this comparison, we suggest that Telemann here adopts a musical structure which will accommodate theology, while by contrast Homilius takes as his starting point a theological structure which will accommodate music.

### 3.3. Theology of the St Mark Passion

#### 3.3.1. Exordium

An examination of a number of settings of the passion reveal that the *exordium* (or *introitus*) has a more complex function than might at first seem to be the case. In the first instance it serves, of course, to establish the mood of the work: it is the curtain-raiser. More than this, however, it encapsulates the primary modes of observation and response. Hence two features are common to most *exordia*. Firstly, there is the observation of the Saviour as he sets out on the sad procession of the passion. In order to evoke this convincingly, composers of the early eighteenth century would draw upon the most sophisticated devices of musical rhetoric at their disposal. Secondly, what is considered to be the appropriate response of the faithful to the entire concatenation of events contained in the passion story is

given in the text, often in the form of a chorale. Thus the *exordium* provides as it were an iconic framework into which will be fitted the subsequently rehearsed moments of the passion, themselves icons composed of words and music. Further, this compound of evocation and response may be presented in one of two ways. Either there is a vertical - or at least oblique - relationship between evocation and response, in which case both elements occur simultaneously in the one movement; or, less usually, there is a horizontal relationship, in which case the element of response usually takes the form of a chorale following immediately upon the *exordium*.

This may be regarded as the regular procedure which the following examples will serve to illustrate. The example *par excellence* is the first movement of Bach's St Matthew Passion. Here the procession of the passion is relayed through a conversation between mythical figures, on the one hand the Daughter of Zion, aware of what is going on, and on the other the Faithful. The information given by the Daughter of Zion is reflected in the rhetoric of the music. The response of the Faithful, given in the chorale sung phrase-wise by treble voices representing the converted soul, is likewise the point of involvement for the believing listener. It is a prayer for pity to the one who died on behalf of mankind. A more subtly complex organisation of material is hard to imagine. The state of affairs in Bach's

St John's Passion is rather simpler. Here the passion procession is disclosed largely in the rhetoric of the music. The response of the faithful is contained in the text of the motet itself. It is a prayer that Christ, even in his self-emptying, may be revealed in splendour as Lord. At first sight it may be thought that the sharp edges of the imminent tragedy of the passion have here been softened beyond justification. It must be remembered, however, that in St John's gospel Jesus is understood from the very outset as Lord and Christ, however much this may be hidden from view - nowhere more than in the extremity of his dereliction. The prayer of this *exordium* is thus entirely in keeping with the tenor of the gospel itself. Redel's edition of Telemann's St Matthew Passion yields another possible mode of presentation. Here the procedure is parodistic. A movement in C-minor from a suite in C-major is used as an introduction to the work and prelude to the initial chorale. Thanks to the rhetorical devices employed, the movement is entirely appropriate to the situation. The following chorale is a prayer that the faithful, tormented by the burden of sin, may remember what Jesus achieved on the cross.

Telemann provides us with two examples of irregular procedures. In his St Luke Passion there is no *exordium* in the usual sense. In its place, as indeed throughout the work, Telemann chooses as introductions to the various



moments of the passion stories from the Old Testament which might be thought to pre-figure the sufferings of Jesus. These are regularly presented in a recitative followed by an aria. The link with the passion story is established through what he terms the "Gläubige Anwendung"<sup>14</sup>, which again consists of recitative and aria/arioso. It is the selling of Joseph into Egyptian slavery which for Telemann pre-figures the treatment of Jesus by his contemporaries. Here we find in the music the rhetorical devices which might equally be associated with the passion procession. The ensuing recitative and aria of the "Gläubige Anwendung" are respectively prayers that the faithful may avoid the snare into which Judas fell and keep faith whatever the cost. Such a method of organisation certainly serves the needs of the passion as *kerygma*, but at the expense of the dramatic implications. In his St Mark Passion, beginning as it does after the institution of the eucharist, Telemann is faced with the problem of finding appropriate opening music. Between observation and response there is here a horizontal relationship. The chorale, expressing thanks for the gifts of the body and blood of Christ, leaves the believer to make the connection between the eucharist and Jesus' death on the cross. Certainly the foregoing music of the introduction, while it suggests the solemn procession to Gethsemane, has lost any sense of impending tragedy, lacking as it does the traditional rhetorical gestures.

Homilius's St Mark Passion begins with a movement which is neither as intricate as that of Bach's St Matthew Passion nor as extravagant as that of Telemann's St Luke Passion. Here no mythical figures intervene between the believer and Jesus. The believer realises that Jesus is about to set out on the passion procession: „So gehst du nun, mein Jesu, hin“ [And so thou goest, my Jesus, hence]. He acknowledges that Jesus is to die in his stead: „den Tod für mich zu leiden, / für mich, der ich ein Sünder bin, / der dich betrübt in Freuden“ [to suffer death from me, a sinner, who has dulled thy joy]. He accepts the work of Christ on his behalf: „Wohlan, fahr fort, / du edler Hort!“ [So be it, go forth, thou noble treasure!] This is at the same time an indication that what we are about to witness is a representation of the passion. The final lines of the text identify the believer as a penitential participant: „Mein' Augen sollen fließen / ein Tränensee / mit Ach und Weh / dein Leiden zu begießen“ [From my eyes shall flow a flood of tears, with much moaning, to besprinkle thy suffering]. In this *exordium* the elements of observation and response are combined both in the chorale text itself and sequentially in the music.

## 3.3.2.

Conspiracy and Anointing - Mark 14/1-12a

No.	2	recitative	14/1-2a
No.	3	chorus	14/2b
No.	4	recitative	14/3-4a
No.	5	chorus	14/4b-5b
No.	6	recitative	14/5c-9
No.	7	soprano aria	Mensch, empfinde doch Erbarmen

Nos. 2 and 3 deal with the delay of the conspirators to arrest Jesus, Nos. 4 - 5 and 6 - 7 with the anointing of Jesus. Number 8 relates the treachery of Judas. Movement 7 is an aria for soprano. In this case, as in the case of the remaining arias in this work and in the cantatas, it has proved impossible to determine who composed the verses. The text is based on the passage from Matthew's Gospel which deals with the final judgement<sup>15</sup>. It is essentially an exhortation to charitable action<sup>16</sup>. Such a choice of text is curiously inconsistent with the implications of the Marcan gospel text. Indeed Homilius takes as his point of departure verse 5 and so appears to be on the side of the disciples who condemn the waste of money involved. To interpret this as evidence of an enlightened concern with humanity, a stroke of modernism, would perhaps be *questionable*. At most one may suggest that Homilius may have had some difficulty in finding an appropriate text, all the more so since in the *exordium* he had already highlighted the response of penitential tears. That, however, is precisely the response which in his St. Matthew Passion Bach deems appropriate at this point<sup>17</sup>: the tears of the penitent believer are precisely a type of costly ointment. To have altered the angle of focus would in itself not merit criticism, had it not been for the fact that verse 7 is the critical verse in the passage, a verse in which Jesus explicitly contradicts the disciples' attitude conveyed in verse 5. It would seem then that, whether by choice or

default, Homilius has rather missed the point here. Clearly he felt that an aria was structurally necessary here. One can only regret, though, that the opening moment of reflection in the work, expressed in terms of an aria, represents a relatively weak link in the theological chain, however successful it may subsequently be found to function in the musical structure. The deficiency is, alas, all the more obvious since this aria is the only moment of reflection at this stage. Homilius treats the intended betrayal by Judas merely as a recitative linking the first moment of the passion to the second, thus missing the opportunity, readily seized by Bach<sup>12</sup> and Telemann<sup>13</sup>, of underlining at this early stage the ineluctable approach of tragedy and at the same time of exploring the rhetorical possibilities of the association of Judas with the serpent.

## 3.3.3.

Passover and Eucharist - Mark 14/12b-25

No. 8	recitative	14/10-12a
No. 9	chorus	14/12b
No. 10	recitative	14/13-18
No. 11	chorale	Wo soll ich, der du alles weiß
No. 12	recitative	14/19-21
No. 13	chorale	O weh demselben
No. 14	recitative	14/22-25
No. 15	alto aria/chorus	Wenn euch euere Sünden drücken

In none of the settings compared does the composer consider worthy of embellishment the *pericope* concerned with the finding of accommodation for the celebration of the passover. Both Homilius and Bach, in the St. Matthew Passion, employ chorales in response to Jesus' prediction of his imminent betrayal. Indeed Homilius introduces two



chorale verses, the first after Mk 14/18 and the second after Mk 14/21. The text of the first chorale is a free versification of Psalm 139/7. It is framed as a rhetorical question: for the betrayer there is no possibility of concealment. At first we may well wonder why the idea of concealment occurs at all, since there is in none of the synoptic gospels any indication that Judas left the meal in confusion. In Bach's setting there is no doubt that the believer stands in Judas' shoes as co-betrayer. The point is made with pietistic fervour. Yet Homilius's text is more deeply grounded in theology. The betrayal of Jesus by Judas is foreshadowed in the Old Testament by the most ancient of stories, the stealing of the fruit by Adam. Just as Adam, knowing that he was naked, hid in shame from God, so the sinner and the betrayer of Jesus alike seek concealment. It is interesting that, where the directness of plety succeeds, such subtle theology as that chosen by Homilius fails to serve the dramatic requirement.

The second chorale follows the reviling of Judas by Jesus (Mk 14/21). Various biblical strands underpin the text. There are echoes of Lk 6/24-25, where Jesus berates the rich; echoes, too, of the saying, common to all three synoptic gospels, that it is easier for a camel to pass through the eye of a needle than for a rich man to enter the kingdom. Lastly, there is an allusion to Lk 22/3: whoever has given Satan access is already bound for hell. The text

is an amalgam of ideas which have their origin separately in the pages of the gospels and in association only in the later tradition of the Church. Each of the synoptic evangelists records that Judas received money for his treachery, but it is Matthew alone who emphasises Judas' greed, names the sum involved and even tells us later on what became of both the traitor and his ill-gotten silver (Mt 27/3-8). For the other two synoptic evangelists it is the act of treachery which is central. The sequence *betrayal - greed - condemnation* is a progression of thought which has its roots, then, in that brand of gospel harmony, so common in the Church down the ages, and nowhere more so than in popular hymnody. We conclude that the text, placed as it is, is not entirely apposite. Yet from the wealth of possible texts at his disposal Homilius elected to use precisely this one. Just as the starting point of the first aria, a generous and moral act, is used to commend ethical behaviour in the form of almsgiving, so, taking as its point of reference an immoral act, the text of the second chorale is a condemnation of unethical behaviour, indeed of cupidity in particular. In contradistinction to Bach, Homilius shows a tendency to create moments of reflection and response which, from the point of view of the passion narrative, are centrifugal rather than centripetal.

The institution of the eucharist, where it is included in the setting, inevitably calls for meditative reflection and

response. These two elements are presented in a variety of formal procedures. In most cases two separate movements are employed. In his St Matthew Passion Telemann prefaces a chorale with the meditative aria Ach Heiland, wie nähret. In Bach's St Matthew Passion the pattern is recitative - aria<sup>20</sup>. The focus of meditation is the eucharist as a form of leave-taking. Brockes uses the starkest of images. For him the eucharist is but the first stage in that process of blood-letting which culminates on the cross<sup>21</sup>. In Bach's work the pain of Jesus' ominous leave-taking is held in equilibrium by the joy which Jesus's gift creates in the heart of the believer. Telemann's text, in part exclamatory, celebrates the life-giving properties of the bread and wine, contrasting these with the vain dreams of the world. In these three cases the response, whether given by the individual in an aria or by the body of the faithful in a chorale, is couched in terms of a desire for mystical union with Christ. Bach depicts the penetration of the believer by Christ and the resulting spiritual reciprocity in a trio movement in which two *oboe d'amore* and continuo support the soprano soloist<sup>22</sup>.

Homilius' procedure is different from the above with respect to both form and content. In No. 15, Wenn euch eure Sünden drücken, meditation and response are set consecutively in one movement. The section for alto solo is a priestly invitation to partake of the eucharistic sacrament. The

choral response is an expression of thanksgiving in the first person plural by those who have just done so. The deliberate *lacuna* between the solo and choral sections is, as it were, silently filled by the biblical narrative immediately preceding. The text of the solo section reflects a sequence of words frequently used in the eucharistic liturgies of the Church: 1) "Come unto me, all you who labour and are heavy-laden, and I will give you rest." (Mt. 11/28); and 2) "O taste and see how gracious the Lord is." (Ps. 34/8). The text allotted to the chorus is partly freely composed, partly a re-working of the latter part of the solo text. Taken as a whole, it is a somewhat unsatisfactory patchwork. By means of a correlating conjunction the reference to Ps. 34/8 is crudely jammed on to the first two lines of text, a procedure awkward enough in itself, yet exacerbated through the subsequent repetition of the word „und“ [and]. The text of the choral section suffers from the same fault. In addition, it is difficult to know what precisely the writer means in this context by the initial phrase sung by the chorus: „Dir, Heiland, dir weih'n wir die freudigsten Triebe“ [To thee, O Saviour, we dedicate our most joyful impulses]. In context this movement functions as a dramatic re-presentation, not so much of the first supper, as of the eucharistic practice of the Church in the light of that first supper. Again the movement is centrifugal. Ironically, this dramatic device operates at the expense of real congregational participa-



tion. Such participation would involve congregational response in the first person, and probably in the singular; it would normally take the form of a chorale. At this point the chorale verse *Ach, wie hungert mein Gemüte* would have been entirely apposite. Silent participation, that is participation through identification, tends to minimise real response. Bach, it is true, invokes such a procedure at this point in the St Matthew Passion, but at least the individual believer is able to identify with the first person singular of the aria. The risk of attenuated response is greater when the congregation is asked to identify, not with an individual, but with an ideal body of believers. In opting for such a form of dramatic presentation Homilius has arguably weakened the real impact and hence failed fully to satisfy the demands of the *kerygma*.

3.3.4. Gethsemane ~ Mark 14/26-42

No. 16	recitative	14/26-31a
No. 17	chorale	Hilf, daß ich stets sorgfältig
No. 18	recitative	14/31b-34
No. 19	chorale	Wache, daß dich Satans List
No. 20	recitative	14/35-36
No. 21	recitative	14/37-42
No. 22	bass aria	Ich geh' von Leiden

This moment of the passion may be subdivided into two sections. The first depicts the procession to the Mount of Olives, during the course of which Jesus predicts his abandonment, much to the indignation of the disciples and of Peter in particular. The second section deals with Jesus'

agony of spirit and with the failure of the disciples to keep prayerfully awake.

Of these two sections the second naturally carries the greater theological weight, indeed both Telemann and J.S. Bach embellish the second only with non-biblical material. In Telemann's St Mark Passion there are two important moments: Jesus' injunction to the disciples to keep watch, and their failure to do so. The first occasions the aria Lieblich's Wort aus Jesu Munde which serves, as it were, as a sort of Protestant monsternce containing a verbal host: the treasured word of Jesus to keep watch. The following chorale Ist Gott für mich is a song of confidence grounded on prayer and watchfulness<sup>23</sup>. The second moment gives rise to the recitative Der Herr der Richter hält Gericht and to the aria Rührt uns des frommen Bruders Schmerz both of which dwell on the inequity of the sinless Jesus' suffering on behalf of sinners<sup>24</sup>. This line of thought underlies the non-biblical material inserted in his St Matthew Passion. Where for Telemann observation of the event issues in pious reflection, J.S. Bach in his St Matthew Passion drives the faithful observer to commitment. In the arias Ich will bei meinem Jesu wachen and Gerne will ich mich bequemen<sup>25</sup> the key words are clearly „Ich will“ [I resolve], expressing respectively the intention of the faithful in the light of events to keep watch and to take up his cross. The chorale Was mein Gott will, das g'scheh' allzeit<sup>26</sup> reminds the

believer that the pre-condition of that resolve is obedient submission to God's will after the pattern of Jesus (Mt 26/42)<sup>27</sup>.

By contrast with the procedures just mentioned, Homilius inserts in the first of the two sections material in the form of a chorale at No. 17. The occasion is that moment, charged with dramatic irony, in which Peter pledges his loyalty to Jesus, no matter what the cost (Mt 14/30). The chorale text, biblically based, contains echoes of 1 Timothy 1/19<sup>28</sup>, 1 Peter 1/19<sup>29</sup> and Hebrews 12/11<sup>30</sup>, and is essentially a prayer of petition that, through keeping faith, the believer may be brought to perfection. Once again, however, the believer is here addressed more in his own time and space rather than as a participant in the representation of the events of the passion. In his treatment of the second section Homilius elects to fix the spotlight largely on Jesus himself. True, Jesus' injunction to his disciples to keep watch is in this setting the stimulus for another chorale at No. 19. While the first half of the text contains echoes of 1 Peter 5/8-9<sup>31</sup>, the second half is curious, in that the devil is portrayed as the agent whom God uses to punish those of his beloved who lose faith, signified by falling asleep. The concept of the devil as God's servant is reminiscent more of the type of view later expressed by Goethe in Faust than of the mainstream of Christian theology<sup>32</sup>. In the remainder of this section the

focus remains on Jesus, to such an extent indeed that it is by implication Jesus himself who delivers the concluding aria of the scene, No. 22. In speculative fashion the text measures in the A-section the depths of Jesus' feelings of abandonment and dread, in the B-section by contrast the extent of his resolve to carry out his Father's will and thereby to sanctify the world, precisely the achievement of which is celebrated in the *conclusio*. The allotting of non-biblical material in this way to Jesus - somewhat exceptional in the tradition of the oratorical passion - is, it might be argued, a neat device. The effectiveness of that device is, alas, diminished by a text the first part of which smacks too much of self-pity.

### 3.3.5. Betrayal and Arrest - Mark 14/43-64

No. 23.	recitative	14/43-45
No. 24.	chorale	Sel getreu
No. 25.	recitative	14/46-54a
No. 26.	chorale	Mir nach, ruft Christus
No. 27.	rec./arioso/rec.	14/54b-62
No. 28.	chorale	O Jesu, hilf zur selben Zeit
No. 29.	recitative	14/63-64
No. 30.	tenor aria	Verdammt ihn nur

In this scene Jesus is betrayed by Judas, arrested, forsaken by Peter and the other disciples and arraigned by the Jewish authorities. In his St. Matthew Passion Telemann adds little extra-biblical material. The aria Was ist das Schmeicheln dieser Erden, following the account of Judas' betrayal, dwells on the murderous nature of flattery and on the kiss as a potentially poisonous arrow<sup>33</sup>. In his St. Mark Passion by contrast almost each moment of the scene is the occasion



for an aria. For Telemann the visual is paramount. It is as if the film of the passion story were regularly stopped and the implications of a particular frame drawn out. He will on occasions use a striking simile: the aria Wie spielend fährt auf glatten Wellen likens the loyalty of the disciples, fair-weather friends as they are, to a ship which is borne prosperously by a calm breeze but dashed to pieces by storm waves<sup>34</sup>. The librettist of J.S. Bach's St. Matthew Passion deems it appropriate to respond to the moment of Jesus' arrest. Desperate pleas for his release by the symbolic Zion figure and the faithful issue in the furious cry for revenge upon the betrayer Sind Blitze, sind Donner in Wolken verschwunden?<sup>35</sup>. Like Telemann in his setting of the Markan narrative, but unlike Homilius, J.S. Bach dwells on the flight of the disciples in the chorale O Mensch, beweine dein' Sünde groß, and indeed draws the first part of the work to a conclusion at this point. For both J.S. Bach and Telemann, but not for Homilius, Jesus' initial silence before his accusers gives pause for reflection. While Bach's text advocates as the appropriate response to false accusation endurance in the knowledge that God will dispense judgment, Telemann, in response to trickery, advocates silence unless Christ's honour has been impugned<sup>36</sup>.

Homilius' treatment of the scene is more modest and is in keeping with the procedures already established: chorales offer moments of reflection in the course of the scene and

an aria forms the conclusion. Like J.S. Bach and Telemann, Homilius responds to the act of betrayal. Where in his St Mark Passion Telemann's chorale expresses the desire to keep dissemblers at bay, the corresponding chorale in Homilius' setting is, more humbly, an exhortation to the faithful to avoid dissembling. The text contains two separate biblical references: a) to the OT story of Joab luring Abner to his death (2 Sam. 3/27)<sup>97</sup>, and b) to Jesus' exhortation to be as wise as a serpent, yet as gentle as a dove (Mt. 10/16). The second of the chorales takes as its starting point the text (Mk 14/54) „Petrus folgete ihm nach von ferne“ [Peter followed him at a distance]. It is precisely this distance which is the beginning of Peter's shame. Therefore the message to the faithful is that those who follow Jesus' instruction to follow him and take up their cross (Mk 8/34 and parallels) are not permitted this luxury. Homilius next responds, not to Jesus' silence (Mk 14/61), but to his subsequent claim to be the Christ (Mk 14/62). That response takes the form of a prayer for salvation uttered by the faithful who, unlike the Jewish authorities, recognise Jesus' true identity. His astonishing claim drives the high priest to tear his garments, and it might therefore be argued that this chorale thwarts dramatic impetus. It is precisely in such circumstances, however, that we must recall that, to a composer such as Homilius, eliciting the response of faith has priority over achieving dramatic effect. In the concluding aria the condemnation of Jesus is

set within an eschatological context. Here Homilius is dealing with favourite themes: the cosmic Christ who is the author of nature (der Schöpfer der Natur) and who will return on the clouds of heaven to judge the earth. Indeed it is true to say that these very themes so colour Homilius' understanding of Jesus, that he never takes Jesus' humanity quite as seriously as, for example, J.S. Bach. At this point one might have expected a text expressing the contrition of the sinner who has complied in Jesus' condemnation. Instead we have a counter-condemnation of his accusers based on the composer's conviction regarding Jesus' subsequently revealed destiny.

## 3.3.6.

Mockery and Peter's Denial - Mark 14/65-72

No. 31.	recitative	Mk 14/65a
No. 32.	chorus	Mk 14/65b
No. 33.	recitative	Mk 14/65c-70a
No. 34.	chorus	Mk 14/70b
No. 35.	recitative	Mk 14/71
No. 36.	alto aria	Wer kennt ihn nicht
No. 37.	recitative	Mk 14/72
No. 38.	chorale	O Vater der Barmherzigkeit

Of the two moments in this scene the mockery of Jesus is the less important, occupying as it does only verse 65 of the text. It is Peter's denial of Jesus and his subsequent bitter tears of regret which are the real focus of attention. The latter elicit a response from J.S. Bach, Telemann and Homilius alike. The theme of that response is generally a plea for mercy. In Telemann's St Mark Passion this takes the form of a chorale Erbarm' dich mein, O Herre Gott<sup>30</sup>; in his St Matthew Passion the more elaborate form of an aria



acknowledging guilt Die Seele wird mir selbst zur Hölle, followed immediately by a duet between Jesus and the sinner in which the sinner's act of penitence and Jesus' offer of forgiveness are simultaneously uttered<sup>39</sup>. In J.S. Bach's St Matthew Passion the penitence of the individual, expressed in the alto aria Erbarme dich, mein Gott, is followed by a corporate expression of confidence in God's mercy in the chorale Bin ich gleich von dir gewichen<sup>40</sup>. In his St John Passion the picture is somewhat more bleak. The aria Ach, mein Sinn, wo soll ich endlich hin<sup>suggests</sup> that, for the denier of Jesus, there is no escaping the guilt lodging within the soul. The following chorale Petrus, der nicht denkt zurück is not so much a plea for mercy as a prayer for the spirit of true repentance<sup>41</sup>.

Where Bach and Telemann respond to Peter's denial and his tears as a compound moment, Homilius hold each separate. The denial is the occasion for an aria, medially placed in the scene, while the tears prompt the concluding chorale. The alto aria Wer kennt ihn nicht breathes the same air as the foregoing aria (No. 30): Jesus, the Son, is the eschatological Christ who will return to bring judgment upon sinners. The question mark at the end of the fourth line of text is editorial. This seems to be the only punctuation which makes sense of the text. In the A-section Peter, confronted by Jesus and his enemies, ought to have offered his Lord the kiss of solidarity, so rehabilitating what



Judas had lately desecrated. Peter, the denier, merits death. In the B-section the anatomy of denial is further explored. Christ is denied wherever Christians in name only are content to lead wanton lives. Nevertheless God will be glorified, and the corollary of this will be, in the image of Psalm 2/9, the smashing of the ungodly by the divine potter<sup>42</sup>.

The first part of the work is brought fittingly to a conclusion by a chorale which allows of a corporate expression of penitence. In the wake of the denial of Jesus by Peter God has turned his face away from sinners. The penitent pleads for a life-giving look of forgiveness from God to confirm that a right relationship has been restored. The pre-requisite for that restoration is an act of true repentance (*rechtschaffen Buße*)<sup>43</sup> in which the penitent takes up his cross and enters into Jesus' agony. To anticipate for a moment the discussion of the music to follow, this is neatly expressed in the music by the return to F-minor in this chorale, the key of the aria Ich geh' von Leiden ganz umgeben.

### 3.3.7. Jesus before Pilate - Mark 15/1-2

- |        |            |                                    |
|--------|------------|------------------------------------|
| No. 39 | chorale    | Weint, jetzt wird das fromme Leben |
| No. 40 | recitative | Mk 15/1-2                          |
| No. 41 | bass aria  | Mit Preis und Ruhm gekrönt         |

Both for J.S. Bach and for Telemann it is Jesus' eventual silence before Pilate (Mk 15/4; Mt 27/14) which merits reflection. In his St Mark Passion Telemann dwells on this for a second time in the aria Still wie ein Lamm vor seinem

Scherer: Jesus bears the scorn of hell in silence<sup>44</sup>. In his St Matthew Passion he employs at this point the chorale verse Ich kann's mit meinen Sinnen nicht erreichen which seems to interpret Jesus' silence as a function of his compassion. This verse is also used by J.S. Bach in his St John Passion as the second of two verses, in the first of which the believer recognises this silence as the faithful of the One who is King<sup>45</sup>. In Bach's setting of Matthew's text the chorale Befiehl du deine Wege occurs at this point. It is an invitation to the hard-pressed believer to cast his cares upon and to rely on the guidance of the cosmic Christ<sup>46</sup>.

Having concluded the first part of his setting with a chorale, Homilius opens the second part in the same fashion. Thus the ideal body of the faithful and with them the real worshipping congregation are involved again from the outset. This is a particularly happy device if, as the evidence suggests, the second part was to be performed on Good Friday<sup>47</sup>. Happy too is the choice of text which, unlike the majority which reflect upon what has already taken place, anticipates Jesus' appearance before Pilate, and which through the first word couched in the imperative „Weint!“ [Weep!] immediately establishes the connection with the text of No. 1 with its promise of weeping.

The aria Mit Preis und Ruhm gekrönt occurs in Homilius' setting in response, not to Jesus' eventual silence before

Pilate, but to his enigmatic and evasive answer „Du sagst's.“ [These are your words.] (Mk 15/2). The text of the aria, which contains allusions possibly to Hebrews 2/7-8, Ezekiel 30/3 and Ephesians 6/10-11<sup>40</sup>, solves the enigma: in the A-section Jesus is envisaged in glory as the King of Heaven, sharing his throne with his Father, God himself. The heavenly powers, trembling at his presence, all fall in subjection. In the B-section the focus shifts to earth and the futility of earthly power. In anticipation of the imminent return of the judge, the faithful are exhorted to be armed (gerüstet), that is to say armed with faith. This aria is the corollary of No. 36: where the earlier aria deals with the dark side, i.e. with the concealment Jesus' true identity as a function of the wickedness of man and with God's anger on his Son's behalf, No. 41 focusses on the light side, i.e. on the kingship of Jesus as the Christ and on the terrible glory of the *parousia*<sup>41</sup>. As such this pair of arias form a foil to Nos. 22 and 50, each of which dwell more on the humanity of Jesus.

## 3.3.8.

Condemnation and Mockery - Mark 15/3-21

No. 42	recitative	Mk 15/3-13a
No. 43	chorus	Mk 15/13b
No. 44	recitative	Mk 15/14a
No. 45	chorus	Mk 15/14b
No. 46	chorale	Herzliebster Jesu
No. 47	recitative	Mk 15/15-18a
No. 48	chorus	Mk 15/18b
No. 49	recitative	Mk 15/19-21
No. 50	recit./aria	Jerusalem, wie wütest du!

This scene comprises two main elements: the argument with Pilate concerning what is to happen to Jesus, resulting in

the release of Barabbas and the handing back of Jesus to the Jews for punishment; and the scourging and mocking of Jesus prior to his being led out to crucifixion. For Homilius, for J.S. Bach and for Telemann In his St Matthew Passion the savage cry for Jesus' crucifixion elicits a moment of reflection. In the tenor aria with chorus So geht es, keiner rufet Jesum Telemann fixes attention precisely upon the popular appeal for Barabbas, and indeed the chorus merely reiterates his name throughout the A-section<sup>50</sup>. This is yet another example of this composer's method of isolating one particular moment in the drama, be it visual or aural, and placing it under scrutiny. After the first cry for Jesus' crucifixion J.S. Bach's librettist of the Matthean text places the chorale verse Wie wunderbarlich ist doch diese Strafe which reflects on Jesus' overturning of the norm: the shepherd dies for his sheep, the lord dies for his servants<sup>51</sup>. Bach responds also to Pilate's baffled question „Was hat er Übels getan?" [Why, what evil has he done?] with the recitative Er hat uns allen wohlgetan<sup>52</sup>. The good which Jesus did as a worker of miracles is likewise the burden of Telemann's response to Pilate's handing of Jesus back to the Jews for punishment. In the aria Richter, welch ein Urteil Pilate, in his treatment of Jesus who had given tongues to the dumb, sight to the blind and life to the dead, is deemed to have brought condemnation upon himself<sup>53</sup>. It is Bach, however, who admits the greatest amount of embellishment of this stage of the gospel. In re-



sponse to the mocking of Jesus we find the two contemplative verses of the passion chorale O Haupt voll Blut und Wunden, while the compelling of Simon to carry Jesus' cross elicits a recitative and aria, Komm, süßes Kreuz, aptly expressing the commitment of the believer to follow Simon's example and so fulfil Jesus' own command (Mk 8/34 and parallels)<sup>54</sup>.

Where both J. S. Bach and Telemann respond to the handing of Jesus back to the Jews, Homilius does not. Indeed embellishment is kept to a minimum, given that this scene is rich in chorus participation. In his setting a chorale verse, No. 46, occurs after the second cry for Jesus' death; and indeed the text, Herzliebster Jesus, was hast du verbochen, is precisely that which occurs early in J. S. Bach's St Matthew Passion in response to Jesus' prediction of his crucifixion<sup>55</sup>. The soprano recitative and aria which occur at the end of this scene is, from the point of view of its textual structure set aside musical treatment, the most adventurous in the entire work. It serves both to sum up all that has transpired in the course of the scene and also to look ahead to the final tragic outcome. Though Homilius does not make it explicit, the soprano here seems to adopt the rôle similar to that of the „Zion“ figure of J. S. Bach's St Matthew Passion<sup>56</sup>. Hence she, the true Jerusalem (representing the true people of God, i.e. the Church) bemoans the rôle which fallen Jerusalem (representing the Jews) has played in the demise of her true King. The

biblical material upon which this movement is based is common to both Matthew and Luke, but is absent in Mark's gospel. The relevant passages are to be found in Mt 23/13-39, where Jesus pronounces the woes upon Jerusalem<sup>57</sup>, and in Luke 19/41, where Jesus weeps over the city. Leaning on both these passages the soprano in the opening recitative section upbraids Jerusalem for the history of her treatment of God's messengers. Using the device of dramatic irony, it seems at this point as if there is still some hope of Jesus being rescued from his imminent and terrible fate. In the first section of the aria, again addressing Jerusalem, she reminds her that Jesus' prime concern was to save the beloved city. With the return of the recitative all hope of Jesus' rescue evaporates. Just as his accusers were previously told to carry on and condemn him at their own peril<sup>58</sup>, so here "Zion" gives them leave to crucify, warning, however, that Jerusalem itself will have to weep both for herself and for her children. For Jerusalem, then, no more can be done. In the final aria section, echoing the words, peculiar to the Lucan version, of the penitent robber crucified alongside Jesus<sup>59</sup>, "Zion" turns to her Lord and prays that a place in the Kingdom may be hers. The text of this final section brings about a smooth transition to the subsequent scene.

### 3.3.9. Golgotha and Crucifixion - Mark 15/22-34

No. 51	recitative	Mk 15/22-23
No. 52	chorale	Dein Durst und Gallentränk mich lab
No. 53	recitative	Mk 15/24-29a
No. 54	chorus	Mk 15/29b-30

No. 55	recitative	Mk 15/31a
No. 56	chorus	Mk 15/31b-32a
No. 57	recitative	Mk 15/32b
No. 58	chorale	Ich werde dir zu Ehren alles wagen
No. 59	recitative	Mk 15/33-34
No. 60	tenor aria	Verstummet, ihr Himmel

In this scene the procession out to Golgotha is succinctly related, as indeed is Jesus' crucifixion along with his two fellow victims. It is the taunts of the passers-by and the authorities and Jesus' anguished cry of desolation which occupy the bulk of the scene. The moment to which J.S. Bach, Telemann and Homilius all respond is the railing of the robbers at Jesus (Mk 15/2; Mt 27/44). Telemann in his St Mark Passion focusses on the taunts in the aria Welch ein vermischt' Geschrei!, taunts which, in hitting like arrows their divine target, rebound tipped with deadly poison upon Jews and heathens alike. In his St Matthew Passion J.S. Bach at this point meditates in a recitative upon the Author and Saviour of creation who is nailed as a curse upon the cross. In the subsequent aria and chorus Sehet, Jesus hat die Hand the outstretched arms of the crucified are re-interpreted as being opened in a saving and merciful embrace<sup>59</sup>.

Both Homilius' and Telemann's version of the Markan narrative employ a chorale verse in response to the initial report of Jesus' crucifixion, Homilius after v.23, Telemann after v.25. Where Telemann's text, Oh Welt, sieh hier dein Leben, is a call to the world to observe the dying Lord of Life, Homilius responds in a chorale verse to Jesus' refusal

to take the drugged draught prior to his crucifixion. In it the believer prays that, in his hour of need, he may be refreshed by Jesus' potion of gall and protected by his cry of terror. There is a curious dislocation here. In Mark's text Jesus is offered wine and myrrh, but he refuses to drink at all; while in Matthew's version he tastes the mixture of vinegar and gall and then refuses the draught. Nor at this point is there in Mark's gospel any indication of a cry of terror. In fact the text, quite inappropriate at this point, would have been better placed after vv. 36-37. The most likely explanation for its inclusion at this point is the need to balance the chorus sections later in the scene, and the choice of text can be justified by an appeal to gospel harmony. Homilius replies to the taunts of the robbers with another chorale verse, No. 58, through which the believer, echoing Peter's earlier promise of steadfast loyalty (Mk 14/31), swears that he will dare everything for Jesus' sake. Thus the believer dissociates himself from the Jewish mob, from the authorities and from robbers. Here again Homilius is more concerned with the life of the believer in the present than with an act of contemplation at the foot of the cross.

The tenor aria which draws this scene to a close takes as its starting point, not so much Jesus' cry of desolation „Mein Gott, mein Gott, warum hast du mich verlassen?“ [My God, my God, why hast thou forsaken me?], as the silence which



follows that cry. It is interpreted in this text simply as a cry of abandonment, rather than the beginning of a recitation of Psalm 22, which ends as a song of triumph. In the A-section the tenor, in the rôle of observer, calls the heavens to silence in the light of the crucifixion. In a B-section charged with dramatic irony he takes up Jesus' question, „Warum hast du deinen Gesalbten verlassen?" [Why hast thou forsaken thine Anointed?], a question which is again met with silence. The believer then pleads in language which is scarcely convincing from an aesthetic point of view that God spare Jesus and hate the rebel Jews.

3.3.10. Jesus' death and burial - Mark 15/35-47

No. 61	recitative	Mk 15/35a
No. 62	chorus	Mk 15/35b
No. 63	recitative	Mk 15/36-37
No. 64	soprano aria	Ihr Tränen, fließt!
No. 65	recitative	Mk 15/38
No. 66	chorale	Ihr Gräber, brecht!
No. 67	recitative	Mk 15/39-45
No. 68	chorale	Der Hirt ist tot
No. 69	recitative	Mk 15/46-47

The final scene deals with Jesus' death, again tersely reported, with the rending of the temple veil, the centurion's faith and the presence of the women; latterly with Joseph's request to secure Jesus' body for burial. Jesus' death inevitably calls for textual embellishment. At this point in Bach's St Matthew Passion in the chorale Wenn ich einmal soll scheiden the believer prays that Jesus will stand by him in the hour of his death<sup>22</sup>. In Telemann's St Matthew Passion through the chorale verse O große Not the believer recognises that, dying out of love, Jesus has

opened for him the gate of heaven<sup>81</sup>. Homilius, by contrast, responds with an aria for soprano, indeed the final aria of the work. The soprano may again be thought of as representing "Zion". The sight of the crucified Jesus calls forth tears, the „Tränenflut“ [sea of tears] promised in the *exordium*, complementing the weeping occasioned by the shameful delivery to Pilate of the arrested Jesus at the beginning of Part II. As for Telemann, so for Homilius Jesus' death gives cause at the same time for hope; and so Zion, acknowledging her sinfulness, addresses Jesus, praying that his death may afford her eternal life. The spirit of this aria is that which pervades the final chorus of J.S. Bach's St Matthew Passion<sup>82</sup>; but, where Bach ends his great work on a grief-stricken, yet reticent note, Homilius has still a further theological point to make.

The remainder of the gospel text is amplified by only two further chorale verses. The first, following upon the rending of the temple veil (Mk 15/38), relies yet again on a harmonisation of the gospel accounts: for it is only in Matthew's version that reference is made to earthquake and opening tombs (Mt 27/51b-53). The death of Jesus is viewed as a catastrophe of cosmic dimensions. Not only the earth, therefore, but the other elements, the stars and the sun are summoned to respond appropriately to the death of their Lord. The last chorale verse, set, significantly, to the same melody, is prompted by Joseph's request for the body of

Jesus (Mk 42-45). Jesus, the Lord of creation, is at the same time the shepherd who has given his life for the sheep. In this verse Joseph is invited by the faithful to provide a fitting burial for the crucified one. It is worth noting that these two chorales, more than any other in the work, focus the attention of the participants, as it were centripetally, on the narrative itself, albeit on a harmonised version in the first instance.

### 3.3.11. Conclusio

The librettists of Bach's two great versions of the passion story, Bach himself in the St John Passion, Picander in the St Matthew Passion, were wise in resisting the temptation to draw theological conclusions from the story of Jesus death. In line with the text peculiar to the Matthean version, „Sie gingen hin, und verwahreten das Grab mit Hütern, und versiegelten den Stein.“ [So they went and made the sepulchre secure by setting a guard and sealing the stone.] (Mt 27/66), the body of the faithful/participants identify themselves in both instances with the guard. Addressing Jesus, they pray that he may rest: „Ruhe sanfte!“ [Rest softly] (St Matthew Passion)<sup>23</sup>; „Ruhe wohl!“ [Rest well] (St John Passion)<sup>24</sup>. Where in the central section of the final chorus in the St Matthew Passion the stone is interpreted as a cushion against which the believer may lay his head, the believer in the St John Passion interprets Jesus' death as an opening of the gate of heaven. In the

final chorus of his St. Matthew Passion Telemann, like Bach, the believer prays that Jesus may rest softly. In the B-section there is certainly an anticipation of the resurrection: „Nach Wehe folgt nun süße Wonne, / da bald dein Strahl, o Lebenssonne, / durch alle Todesschatten bricht.“ [Sweet bliss shall follow direst grief, / for soon thy beam, o Sun of Life / shall break through all the shades of death.]

Both Homilius' and Telemann's versions of the St. Mark Passion set the passion and death of Jesus within the context of a theology of the atonement. Indeed, the texts each employs bear striking similarity. Telemann: „Ihr Himmel hört, ich bin versöhnt durch meines Sohnes Blut“ [Ye heavens hark, I am reconciled through the blood of my Son]<sup>65</sup>; and: „Er legt den zerschmetternden Donnerkeil nieder“ [He lays down the crushing axe of thunder]<sup>66</sup> c.f. Homilius: „Gott ist versöhnt, er legt die Donner nieder, / er liebt die Welt in seinem Sohne wieder“ [God is reconciled, he lays down his thunders, / he loves the world again in his Son]<sup>67</sup>. No longer subject to the wrath of God, mankind and the heavens may rejoice. Telemann: „Halleluja, Dank und Lieder, denn die Menschen sind befreit“ [Hallelujah, gives thanks and sing, for mankind is set free]<sup>68</sup>; c.f. Homilius: „Der Himmel jauchzt, die Halleluja singen, singt mit ins feierliche Lied!“ [The heavens rejoice, singing Hallelujah; join in the solemn song!]<sup>69</sup>.



Objections to this procedure are twofold. In the first place the theological position is suspect. God appears primarily not so much even as the God of wrath, but as the God of pique who, by dint of man's sin, has turned his face away from the creation, and whose wrath is essentially the height of pique. The death of Jesus, giving the appearance of tragedy, is in fact an extravagant mechanism whereby God is deemed to have effected a change in his own attitude, essentially away from hatred towards love. Properly understood, however, it is man who is reconciled to God through the death of Jesus. In this view God is held to be constant. It is man who, through his sin, has fouled the lines of communication between himself and God. The message of the incarnation of the Son of God in the gospels is, in a sense, that God would not survive his own creation, were he not God; but that, precisely because he is the God of constancy, he is perceived to be the One whom death cannot destroy and who thus sets mankind in a new relation to himself, providing always that man will respond. Whether Homilius held such an attenuated view of the atonement as a matter of personal belief is conjectural and essentially irrelevant to this study. We suggest, however, that, with its clearly defined poles of God's wrath against sinners and the rejoicing of his creation in the light of Jesus' saving death, such a view would be distinctly attractive to a lively musical imagination such as that of Homilius, ever ready to turn extremes of emotion into the currency of

musical rhetoric. The second objection to the *conclusio* is related to, but distinct from the above. It arises from the fact that, although there have been hints of his theological position all along, e.g. in Nos. 36 and 41 where it becomes clear that God and His Son will wreak vengeance at the Day of Judgment, the final chorus is sprung upon the participant. The sombre scene of Jesus' burial is all of a sudden illuminated by the brightest of lights, the sense of tragedy has evaporated in a trice, and we are left feeling that we have somehow been cheated out of the full measure of catharsis which, as the theologian F.W. Dillistone points out, is the reward of participating in a re-presentation of the passion story: "Those who can share in such participation experience not only the fear and the compassion and the catharsis of which Aristotle wrote;: they experience expiation and justification and peace through the blood of the cross, a peace, as St Paul wrote, which passes all understanding for it is in very truth the peace of God"<sup>70</sup>.

#### 3. 4. Summary

In the main part of this chapter we have attempted to show in some detail how in his St Mark Passion Homilius, treating much the same range of events as Telemann in his setting of both the Marcan and Matthean texts and J.S. Bach in his setting of the latter, achieves a very personal theological perspective through the choice and positioning of non-

biblical material. It remains to draw some of the threads together.

Of the three composers just mentioned it is in J.S. Bach's St. Matthew Passion that we find the most disciplined attitude to the gospel text. Bach and Picander are at pains to give the text primacy and to avoid overlaying it with tendentious theological positions. In the recitative+arias the faithful soul is generally drawn towards a particular moment of the unfolding drama. In five of the arias the words "ich will" (or the inverted form "will ich") denote commitment to the way of Christ<sup>71</sup>. Five of the arias provide moments of reflective observation of events<sup>72</sup>. Three of them are introspective in nature<sup>73</sup>, while the remaining two are prayers<sup>74</sup>. It is interesting to note, too, that, taken in dissociation from the rest of the text, the chorale texts of the first part themselves constitute a self-contained act of worship set within a framework of penitence formed by the opening chorale O Lamm Gottes unschuldig and the final movement of the first part O Mensch beweine dein' Sünde groß. In Herzliebster Jesu the body of the faithful recognises the injustice of the fate which Jesus predicts for himself; upon this follows an act of confession, Ich bin's, ich sollte büßen; a prayer for forgiveness and acceptance, Erkenne mich, mein Hüter; an expression of commitment to Christ, Ich will hier bei dir stehen; and lastly an expression of readiness to submit to

God's will, Was mein Gott will, das g'scheh allzeit. If the chorales in the first part thus express religious conversion, those in part two have to do more with the life of the faithful in the light of Christ, culminating in the great Passion chorale. In No. 53 the melody accompanies an expression of trust in and commitment to Jesus. In No. 63 two verses focus attention on Jesus' tragic death, while the on the third occasion, at No. 72, it is a prayer of the faithful as they anticipate the end of their earthly life<sup>75</sup>. This amounts to a characteristically Protestant version of the "Ave Maria".

Telemann's way is different from that of J.S. Bach on the one hand or Homilius on the other. Like Homilius he is quite prepared to present his material in a specific theological light. Further, Telemann is ever ready to fix on the striking idea, be it for example Judas' kiss, Jesus' silence or the high priest's question, and to present it, almost pictorially, as an object for meditation.

Where Telemann borders at times on the frivolous, Homilius takes his theology very seriously. Homilius is rooted in his own day and age. While J.S. Bach takes us back to participate in the events of the passion, Homilius invites us to look back from where we are, and at the same time to look forward in fear to the Day of Judgment when the unrepentant sinner and in particular the unbelieving Jew will get their just punishment. Of the fourteen chorales only



four, Nos. 39, 46, 66 and 68, take the body of the faithful back to the narrative. The remainder without exception have to do with religious and moral decisions in the here-and-now. The arias focus attention on gospel past, present and eschatological future. No. 7 and No. 15 are both anchored in the present, the first concerning ethical, the second cultic practice. No. 22, No. 60 and No. 64 are all rooted in the gospel past. No. 30 has two poles, gospel past and eschatological future. Nos. 36 and 50 hold past, present and future in tension. In No. 41 it is the eschatological future which is held in focus.

Earlier in the chapter we posed the question: To what extent do the organisation of the material and the embellishments of the gospel in poetry and music serve to illuminate the *kerygma* and to deepen faith? Leaving the music as yet out of account, we can bring this chapter to a close by venturing an answer to that question. The division of the biblical material into scenes of more or less equal length, the majority punctuated by an aria, is certainly a neat device from the point of view both of the composer and of the listener. Where the aria comes, not so much as the immediate response of faith to a particularly poignant moment, but as a pause during which the relevance for faith of the foregoing scene is summarised, great care is required in the choice of text. Such care Homilius' librettist did not always show. No. 7 does not sit easily at the end of

the first scene. No. 22, highlighting Jesus' agony, does little more than reiterate the gospel text with reduced eloquence. Further, the chorale texts are not always happily chosen. Sometimes it seems that Homilius felt it necessary to involve the body of the faithful at a particular point and that he made do with a text the relevance of which was not immediately obvious, e.g. Nos. 11 and 13. Again the text, starting from a key word, such as "Wache" in No. 19, may drift off in a line tangential to the narrative. Or the text may simply be irrelevant, as at No. 52. Such instances do not help to illuminate the *kerygma* or to deepen faith. Moreover, the stress laid on the eschatological pole of faith, with the emphasis on the wrath of God, together with an attenuated doctrine of the atonement, commit the listener to an interpretation of the events of the passion which do not lie in the mainstream of Christian thinking.

That Homilius elected to set the entire Marcan passion narrative without abbreviation is, given the quality of the biblical text, fortunate and suggests that the composer had a keen sense of the theological coherence of the narrative. The non-biblical material, marred in places by ill-chosen or ill-conceived texts and undermined by a certain theological prejudice, leads us to conclude that, all in all, it is a somewhat flawed libretto which Gottfried August Homilius set

to music. It is to the music that we now turn our  
attention.

### Footnotes to Chapter Three

a) Biblical quotations below are given in the New International Version of the Bible, © 1973, 1978, 1984 by the International Bible Society, first published in Great Britain 1979, Ninth impression May 1987, Hodder & Stoughton, London.

b) The editions of Telemann's settings of the Passion to which reference is made are as follows: Georg Philipp Telemann Matthäus-Passion, Neufassung von Kurt Redel, Breitkopf & Härtel, Wiesbaden, 1976, EB6750 (hereafter referred to as "Redel Mt."); and Georg Philipp Telemann Markus-Passion (1759), Neufassung von Kurt Redel, Breitkopf & Härtel, Wiesbaden, 1963, EB 8020 (hereafter referred to as "Redel Mk.")

1. John, op. cit., esp. pp. 80-218; Snyder, op. cit., pp. 59-125.
2. JOHN, Hans op. cit., p. 228.
3. SOGA, Hector I. The Sacred Works of Gottfried August Homilius (1714-1785) with particular reference to his St Mark Passion, Vol. 2, Performance Edition, Glasgow 1989, (hereafter Vol. 2), Critical Apparatus (2), pp. 481-486.
4. MOULE, C. F. D. Studies in Biblical Theology, Second Series, No. 1, entitled The Phenomenon of the New Testament, SCM Press, London, 1967, p. 102.
5. κηρυγμα (kerygma): The element of proclamation in Christian apologetic, as contrasted with διδασκη (teaching) or its instructional aspects. C.f. Entry entitled Kerygma in The Oxford Dictionary of the Christian Church (hereafter O.D.C.C.), ed. Cross & Livingstone, Second Edition, reprinted 1988, p. 778. Kerygmatic = pertaining to the *kerygma*, i.e. to the preaching of the gospel.
6. c.f. Alfred Dürr: „Im Mittelpunkt des protestantischen Gottesdienstes steht die Predigt; in ihr wird - nach Luthers Überzeugung - die Verkündigung des Gottesworts Wirklichkeit. Die Geschichte der Kirchenmusik von Schütz bis Bach ist darum die Geschichte des Eindringens predigthafter, d.h. erklärender, auslegender Elemente in die gottesdienstlichen Gesänge." [At the centre of Protestant worship stands the sermon; in it - according to Luther's conviction - the proclamation of God's word becomes reality. The history of church music from Schütz to Bach is thus the penetration of hymnody by homiletic, i.e. explanatory and interpretative elements.] In Die Kantaten von J.S. Bach, Bärenreiter, 1971, paperback edition (Deutscher Taschenbuch Verlag), 4. Auflage, 1981, p. 13f.
7. περίκοπη (pericope) = passage of Scripture, c.f. O.D.C.C., p. 1064.
8. John 18/27.
9. Mt. 26/75: „Da dachte Petrus an die Worte Jesu, da er zu ihm sagte ..... Und er ging hinaus, und weinte bitterlich." [Then Peter remembered the word Jesus had spoken ..... And he went outside and wept bitterly.]
10. viz. Vol. 2, Critical Apparatus (2), p. 484.
11. Mt. 26/56.
12. viz. Chapter 4.4.6.
13. Vol. 2, p. 332.
14. literally "religious application", i.e. "application for the



faithful", a reflection which assists the eye of faith to perceive the link between an incident in the OT and the importance of Jesus in the NT.

15. Mt. 25/40.
16. c. f. Mt. 25/34-39.
17. BACH, J. S. St Matthew Passion, Mvt 10: „Buß und Reu/knirscht das Sündenherz entzwei,/Daß die Tropfen meiner Zähren/angenehme Spezerei,/Treuer Jesu/dir gebären./Buß und Reu ...." [Penance and remorse grind the sinful heart in twain. May the drops of my tears be an acceptable anointing to thee, faithful Jesus. Penance and remorse ....]
18. BACH, J. S. St Matthew Passion, No. 12, soprano aria Blute nur, du liebes Herz!.
19. TELEMANN, G. P. Redel Mt., No. bass aria Höchst unsel'ges Unterfangen p. 15ff.)
20. BACH, J. S. St Matthew Passion, No. 18 Wiewohl mein Herz in Tränen schwimmt, and No. 19 Ich will dir mein Herze schenken
21. HÄNDEL, G. F. Passion HWV 48, Tochter Zion: „Gott selbst, der Brunnquell alles Guten,/ein unerschöpflich Gnadenmeer,/fängt für die Sünder an zu bluten,/bis er von allem Blute leer,/und reicht aus diesen Gnadenfluten/uns selbst sein Blut zu trinken her." [God himself, the source of all goodness, an inexhaustible pool of grace, now begins to bleed for sinners until the last drop be sacrificed, and bids us drink of that mercy-flood.]
22. BACH, J. S. St Matthew Passion, No. 18.
23. TELEMANN, G. P. Redel Mt., No. 5, p. 9.
24. TELEMANN, G. P. Redel Mt., No. 7, p. 10, and No. 8, p. 11.
25. BACH, J. S. St Matthew Passion, No. 26 Ich will bei meinem Jesu wachen, and No. 29 Gerne will ich mich bequemen.
26. BACH, J. S. St Matthew Passion, No. 31.
27. Mt. 26/42: "He went away a second time and prayed, 'My Father, if it is not possible for this cup to be taken away unless I drink it, may your will be done.'"
28. 1 Timothy 1/18-19: "Timothy, my son, I give you this instruction in keeping with the prophecies once made about you, so that by following them you may fight the good fight, holding on to the faith and a good conscience. Some have rejected these and so have shipwrecked their faith."
29. 1 Peter 1/18-19: "For you know that it was not with perishable things such as silver or gold that you were redeemed from the empty way of life handed down to you from your forefathers, but with the precious blood of Christ, a lamb without blemish or defect."
30. Hebrews 12/11: "No discipline seems pleasant at the time, but painful. Later on, however, it produces a harvest of righteousness and peace for those who have been trained by it."
31. 1 Peter 5/8-9: "Be self-controlled and alert. Your enemy the devil prowls around like a roaring lion looking for someone to devour. Resist him, standing firm in the faith, because you know that your brothers throughout the world are undergoing the same kind of sufferings."
32. GOETHE, J. W. von Der Herr to Mephistopheles:  
Der Herr: Ich habe deinesgleichen nie gehabt.

Von allen Geistern, die verneinen  
Ist mir der Schalk am wenigsten zur Last.  
Des Menschen Tätigkeit kann allzuleicht erschlaffen  
Er liebt sich bald die unbedingte Ruh;  
Drum geb' ich gern ihm den Gesellen zu,  
Der reizt und wirkt und muß als Teufel schaffen.  
(I have never hated your kind.  
Of all the spirits that negate  
I find this rogue the least burdensome.  
Too easily the human being grows weary,  
And very soon must simply have his rest.  
I gladly give him therefore this companion  
Who goads and acts and cannot be but devil.)

Faust, ed. Trunz, Christian Wegner Verlag, Hamburg, Volksausgabe, 1966, Prolog im Himmel, p. 18. For Goethe the devil is in a sense God's instrument in spurring the human being to creativity. For the writer of the chorale verse the devil, likewise God's instrument, is a punitive agent sent to those whose "Tätigkeit" (interpreted theologically as the keeping of faith) has been allowed to flag "erschlaffen".

33. TELEMANN, G. P. Redel Mt., No. 21, p. 44ff.  
34. TELEMANN, G. P. Redel Mk., No. 15, p. 19ff.  
35. BACH, J. S. St Matthew Passion, No. 33.  
36. J. S. Bach St Matthew Passion, No. 41 Geduld, Geduld!; G. P. Telemann, alto aria Wenn dir mit höhnischem Gesicht, Redel Mk., No. 20, p. 27f.  
37. 2 Samuel 3/27: "Now when Abner returned to Hebron, Joab took him aside into the gateway, as though to speak with him privately. And there, to avenge the blood of his brother Ashael, Joab stabbed him in the stomach, and he died."  
38. TELEMANN, G. P. Redel Mk., No. 24b, p. 35.  
39. TELEMANN, G. P. Redel Mt., No. 33, p. 68ff., and No. 34, p. 73ff.  
40. BACH, J. S. St Matthew Passion, No. 48.  
41. BACH, J. S. St John Passion, tenor aria No. 19, chorale No. 20.  
42. Psalms 2/9: "You will rule them with an iron sceptre; you will dash them to pieces like pottery."  
43. und tut rechtschaffen Buße = and honestly repents  
44. TELEMANN, G. P. Redel Mk., soprano aria, No. 25, p. 37.  
45. BACH, J. S. St John Passion, No. 27.  
46. BACH, J. S. St Matthew Passion, No. 53.  
47. SOGA, Hector I. viz. Vol. 2, Critical Appendix (2), p. 484.  
48. Hebrews 2/7-8: "You made him a little lower than the angels; you crowned him with glory and honour and put everything under his feet."  
Ezekiel 30/3: "For the day is near, the day of the Lord is near - a day of clouds, a time of doom for the nations."  
Ephesians 6/10-11: "Finally, be strong in the Lord and in his mighty power. Put on the full armour of God so that you can take your stand against the devil's schemes."  
napouoia (parousia): the second coming of Christ.  
49. TELEMANN, G. P. Redel Mt., No. 44, p. 88.  
50. BACH, J. S. St Matthew Passion, chorale, No. 55.  
51. BACH, J. S. St Matthew Passion, soprano aria, No. 57  
52. BACH, J. S. Redel Mk., bass aria, No. 27, p. 41.  
53. TELEMANN, G. P.

54. Mk. 8/34, Mt. 16/24, Lk. 9/23.
55. BACH, J. S. St Matthew Passion, No. 3.
56. BACH, J. S. St Matthew Passion, viz. Nos. 1 (Zion represented by Choir 1), 25 and 26 (Zion represented by tenor soloist), 33 and 34 (Zion represented by alto soloist), 36 (Zion represented by alto soloist), 70 (Zion represented by alto soloist), and 77 (Zion represented by bass soloist).
57. HOMILIUS, G. A. St Mark Passion, Mvt 30.
58. Lk. 23/40-41: "But the other criminal rebuked him. 'Don't you fear God,' he said, 'since you are under the same sentence? We are punished justly, for we are getting what our deeds deserve. But this man has done nothing wrong.'"
59. BACH, J. S. St Matthew Passion, No. 70.
60. BACH, J. S. St Matthew Passion, No. 72.
61. TELEMANN, G. P. Redel Mt., No. 65.
62. BACH, J. S. St Matthew Passion, No. 78.
63. BACH, J. S. St Matthew Passion, No. 78.
64. BACH, J. S. St John Passion, No. 67.
65. TELEMANN, G. P. Redel Mk., No. 34, p. 53.
66. TELEMANN, G. P. Redel Mk., No. 35, p. 54.
67. HOMILIUS, G. A. St Mark Passion, Mvt 70.
68. TELEMANN, G. P. Redel Mk., No. 35, p. 53.
69. HOMILIUS, G. A. St Mark Passion, Mvt 70.
70. DILLISTONE, F. W. The Christian Understanding of Atonement, James Nisbet & Co., 1968, Appendix 1, p. 427.
71. BACH, J. S. St Matthew Passion, Nos. 19, 26, 29, 66 and 75.
72. BACH, J. S. St Matthew Passion, Nos. 12, 33, 36, 58 and 70.
73. BACH, J. S. St Matthew Passion, Nos. 10, 41 and 61.
74. BACH, J. S. St Matthew Passion, Nos. 47 and 51.
75. BACH, J. S. St Matthew Passion, Nos. 53, 63 and 72.



## CHAPTER FOUR

### ST MARK PASSION (2)

In the previous chapter the theology of Homilius' St Mark Passion was analysed, in the conviction that the starting point for the composer was not simply the gospel story delivered in the pages of Scripture, but rather that story chromatically altered in a theological sense by a unique selection and positioning of aria texts and chorale verses. It is the task in this chapter to consider and to evaluate the music which this conflation of texts inspired. In this section we consider firstly the component parts of the work, investigating more precisely musical structure, thematic resources, melody, rhythm, harmony, counterpoint, word setting, and the deployment of vocal and orchestral resources, inasmuch as these are relevant to the chorales, choruses, recitatives, passages of *arioso* and to the arias. Consideration will then be given to the structure of the work as a whole.

#### 4.1. Chorales

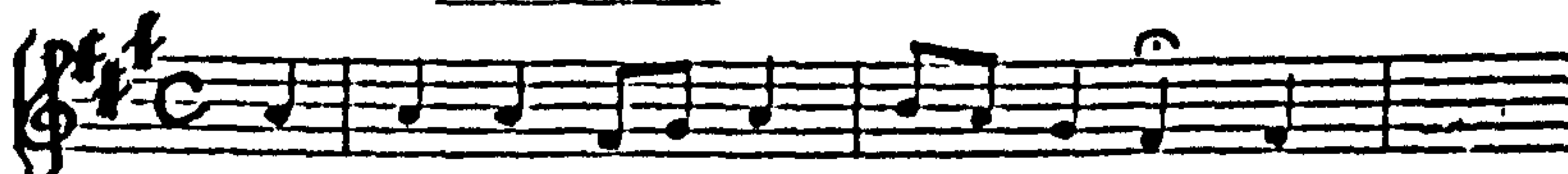
Some fifteen chorale verses are heard during the course of the work, nine in Part One at Nos. 1, 11, 13, 17, 19, 24, 26, 28 and 38; and six in Part Two at Nos. 39, 46, 52, 58, 66 and 68. Contrary to the situation in Bach's St Matthew Passion, each melody in Homilius' work bears only one verse. A number of melodies are, however, sung more than once: the



melody Ach Gott, wie manches Herzeleid is given at Nos. 11 and 52; Es ist gewißlich an der Zeit in rhythmically distinct versions at Nos. 13 and 28; Freu dich sehr, O meine Seele at Nos. 24 and 39; Herzliebster Jesu at Nos. 46 and 58; and a melody of which the provenance has not been established at Nos. 66 and 68. Five chorale melodies are therefore heard twice and another five once only.

In his choice of chorale melodies Homilius, unlike Telemann in his St Mark Passion of 1759, shows a fair degree of conservatism, for almost all of them are taken from the core of popular Lutheran tradition. The contours of these melodies agree perhaps to a lesser rather than a greater extent with those which we have come to expect from the works of J.S. Bach. Whether this reflects regional differences in the anthologies of the various districts within Lutheran Germany of the 18th century, or whether it reflects a deliberate compositional procedure on the part of the composer, is difficult to establish. The melody Freu dich sehr, O meine Seele in its two settings at Nos. 24 and 39 is the only one virtually to retain the shape adopted by J.S. Bach. Both he and Homilius use the chorale Ach Gott, wie manches Herzeleid in 4/4 and 3/4 versions, yet each composer preserves intact on each occasion his particular version of the tune:

Ex. 1. J.S. Bach: Cantata BWV 31





Ex. 2. Homilius: St Mark Passion, No. 11<sup>2</sup>



Ex. 3. J.S. Bach: Cantata BWV 153<sup>3</sup>



Ex. 4. Homilius: St Mark Passion, No. 52<sup>4</sup>



Again, the change may be more radical, as in Homilius' setting at No. 26 of the melody Mach's mir, Gott, nach deiner Güt, where the final line is quite different from that used by J.S. Bach. Other changes in melodic contour

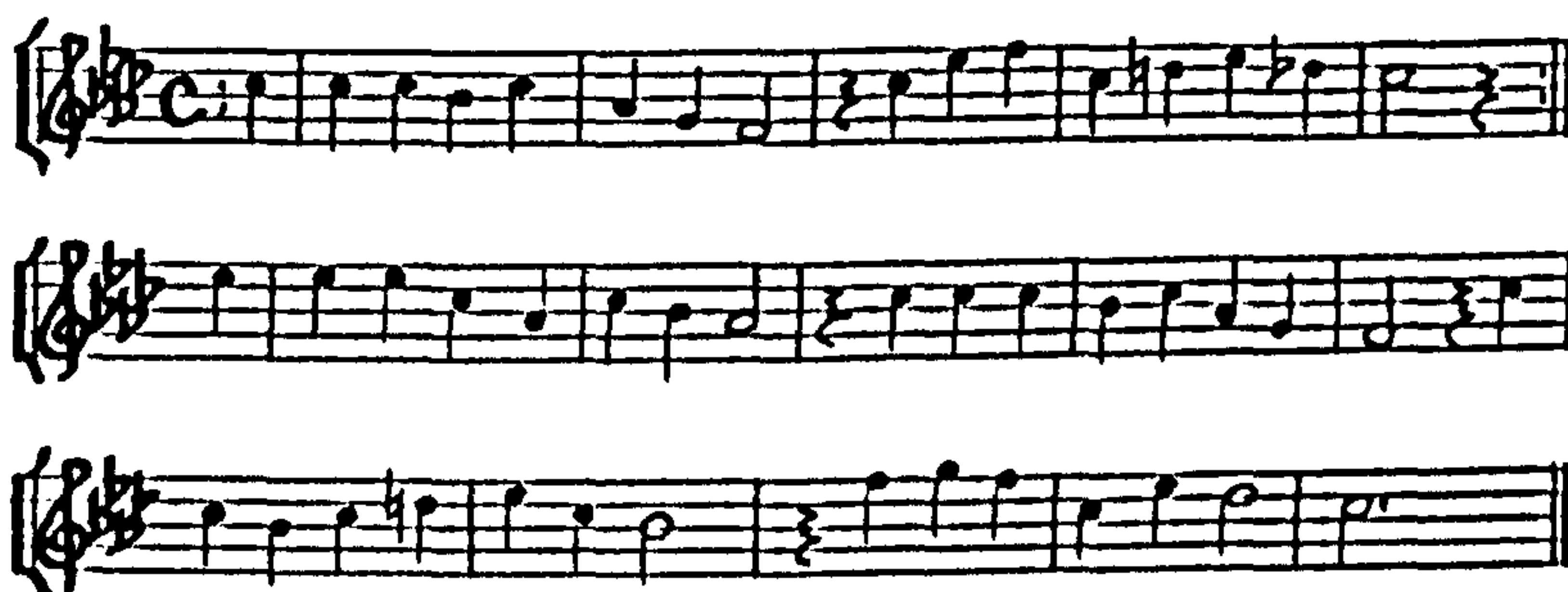
are most probably a function of stylistic taste, and these will be considered below.

The hallmark of the melodies, as they are employed or indeed even fashioned by Homilius, is a rationalisation of lines in equally balanced periods and simplicity of presentation. A comparison of the respective settings by J.S. Bach and by Homilius of the chorale melody Durch Adams Fall ist ganz verderbt will illustrate this:

Ex. 5. J.S. Bach: Cantata BWV 18<sup>a</sup>



Ex. 6. Homilius: St Mark Passion, No. 38<sup>a</sup>

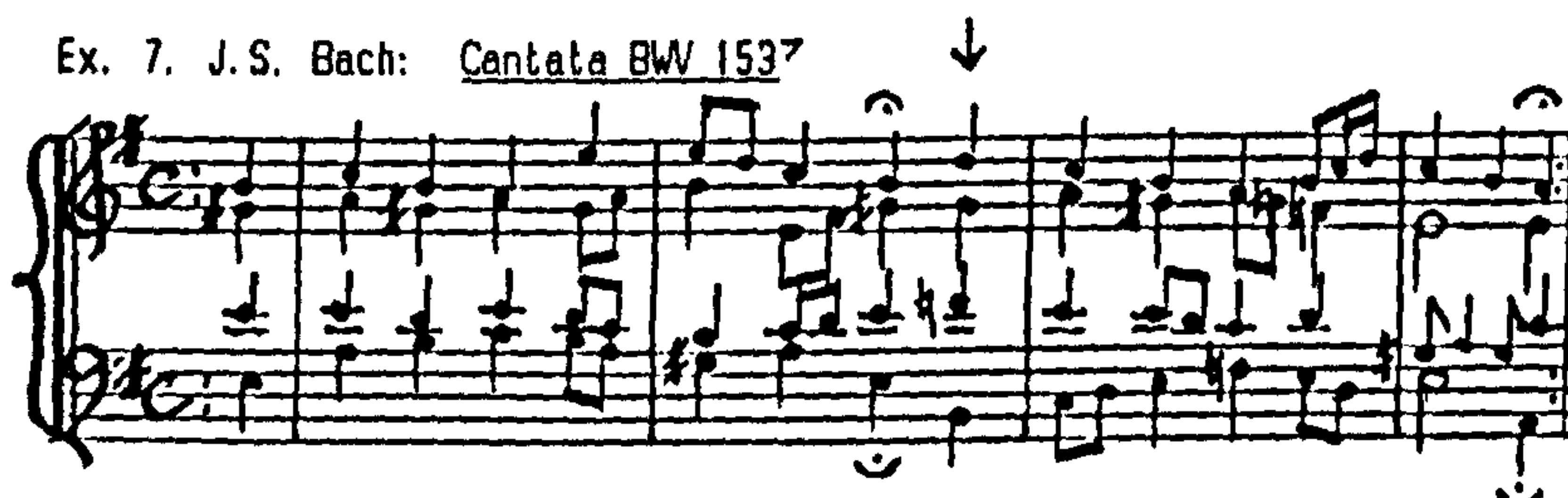


Here Homilius has gone much further than Bach in simplifying the structure of the melody. This setting further illustrates his tendency to avoid passing notes in the melody line, particularly where there is the leap of a third between an anacrusis and the first stressed beat. Where the leap of a third is descending he may indeed use a passing

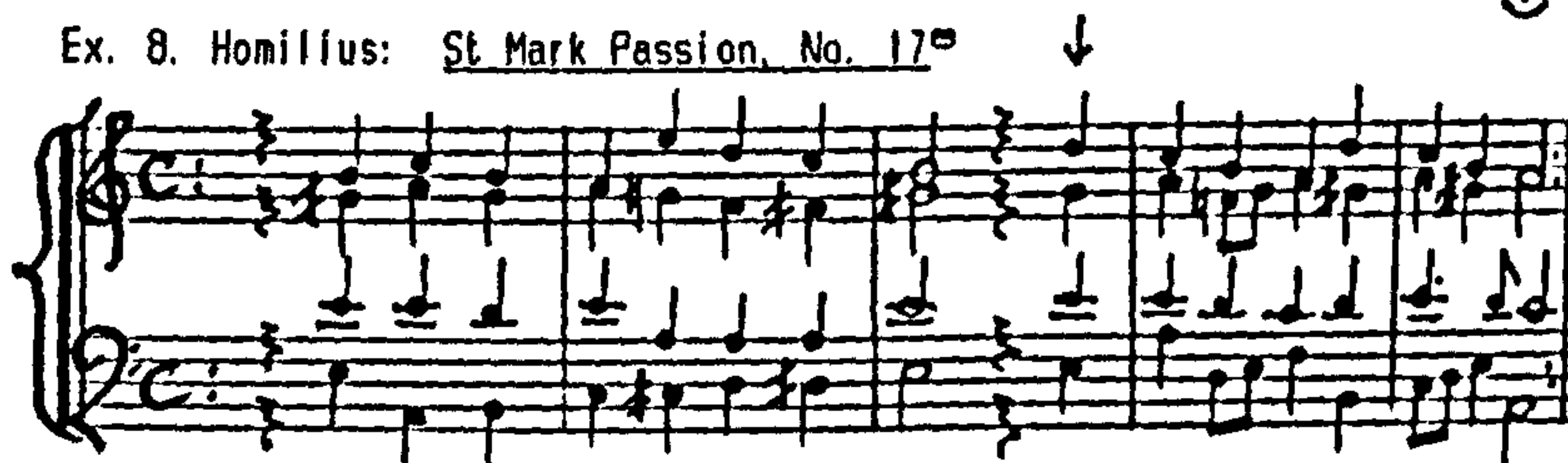


note, as in the second line of No. 11; or not, as in the fifth line of No. 39. The setting of Ach Gott, vom Himmel sieh darein provides a good example of how Homilius, by contrast with J.S. Bach, is quite prepared to use a raw dominant 7th as an anacrusis, where a diminished chord on bass G# would arguably have enhanced harmonic flow:

Ex. 7. J.S. Bach: Cantata BWV 153<sup>7</sup>



Ex. 8. Homilius: St Mark Passion, No. 17<sup>8</sup>

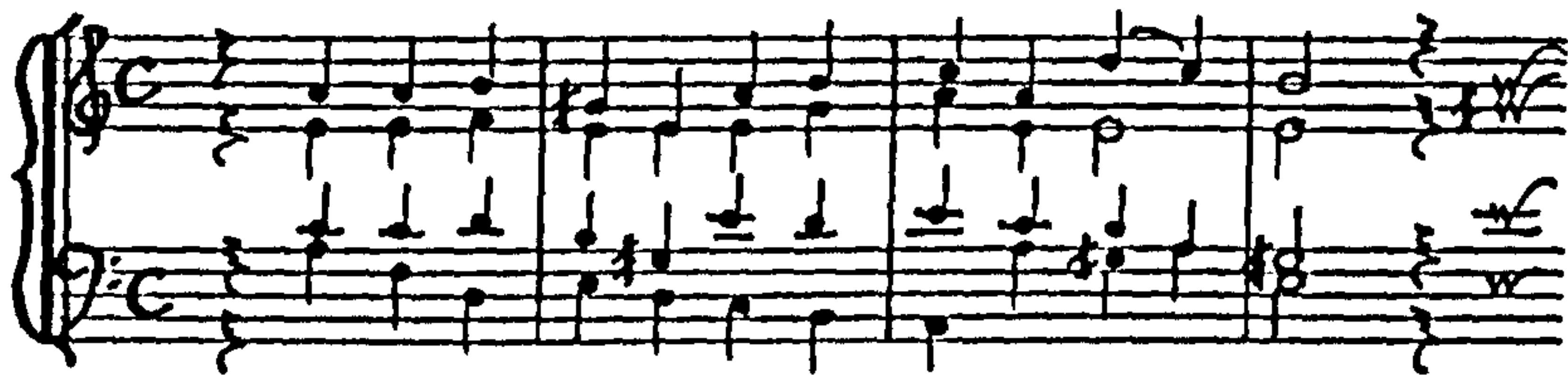


The desire to avoid too many repeated notes also seems to underlie certain differences in melodic contour. The settings of Herzliebster Jesu at Nos. 46 and 58, differing in harmonic treatment only, furnish examples of this. The falling third at bar 2, repeated in bar 3 and again in bar 5 transforms the melody, beautifully arched in Bach's hands, into one audibly composed of short-breathed sections:

Ex. 9. Homilius: St Mark Passion, No. 46<sup>9</sup>





Ex. 10. Homilius: St Mark Passion, No. 58<sup>10</sup>

The style of the chorale settings in the work is thoroughly homophonic, and the harmonic language is essentially diatonic. This is, however, enriched on occasions by a discreet measure of chromaticism, inasmuch as it is justified by the text or by the context. Such chromaticism is either simply vertical, a shaft of harmonic colour used to illuminate one particular word; or it may be linear, in which case an idea is thrown into relief. The first of these types is the more abundant. On two occasions a chord of the 7th on a chromatic bass note is used to highlight words of negative implication in the text: 1) "Feind" [foe] (No. 28, bar 10), and 2) "Plagen" [torment] (No. 58, bar 7). A striking dissonant 7th in No. 17 at bar 9 underlines the word "Anstoß" [obstacle/stumbling block/offence]. Mostly such negative situations are highlighted by a diminished 7th. There are six such instances: 1) anticipating "Strafen" [punishment] in No. 19, bar 7; 2) "argster" [direst/fiercest] in No. 24, bar 6; 3) "Ungemach" [hardship/woe] in No. 26, bar 7; 4) "Missetaten" [misdeeds] in No. 46, bar 10; 5) "Höllenglut" [fires of hell] in No. 52, bar 15; and "klagt" [bemoan] in No. 66, bar 11. There are also a number of examples of linear chromaticism. In

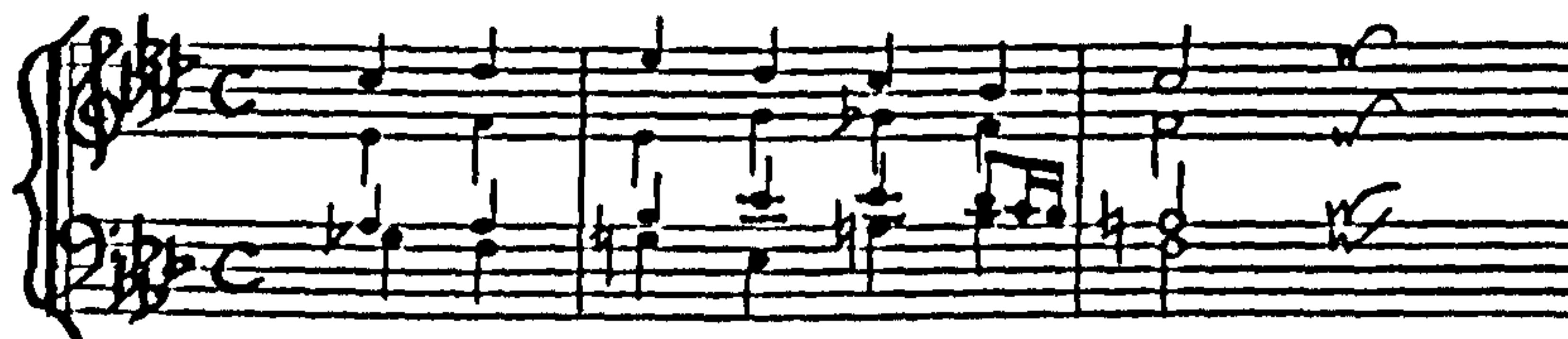
No. 17 the words "Hilf, daß ich stets sorgfältig sei" [Assist me always to take care] are set over an insidious rising bass line which conveys that the believer recognises the horrific implications of Peter's bold claim (in the foregoing recitative) that he would never deny his Lord:

Ex. 11. Homilius: St Mark Passion, No. 17<sup>11</sup>



In No. 24 the bass line serving the text "Falschheit sei dein argster Feind" [Falsehood be thy fiercest foe] contains two chromatic tricks: firstly there is the ambivalent relation between the G-flat and G-natural two notes later, which, though not technically a false relation, nonetheless conveys the notion of falsehood. Secondly there is the leap from E-flat to A-natural, the traditional *diabolus in musica*, used here to portray musically the "argster Feind" [fiercest foe]:

Ex. 12. Homilius: St Mark Passion, No. 24<sup>12</sup>



In No. 66 linear chromaticism is used to depict the rising of the dead from their graves and the shaking of the

foundations of creation which will herald the Day of Judgment:

Ex. 13. Homilius: St Mark Passion, No. 66<sup>13</sup>



and the following:

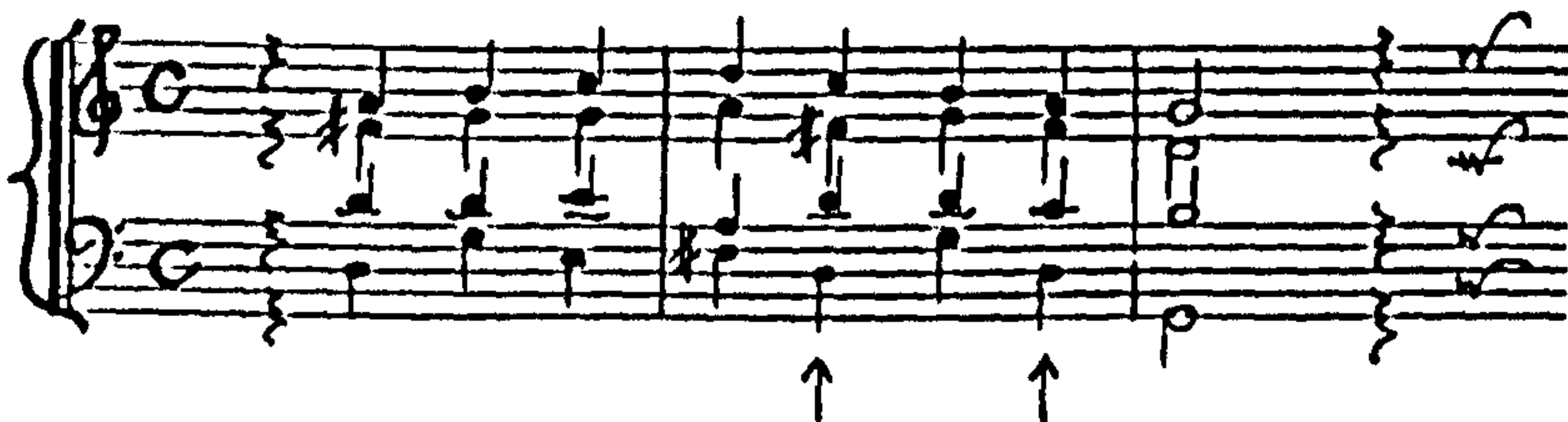
Ex. 14. Homilius: St Mark Passion, No. 66<sup>14</sup>



There are other fairly obvious figures. In No. 39 at bar the suspensions in the tenor line highlight the word "tränenvoll" [literally: full of tears].

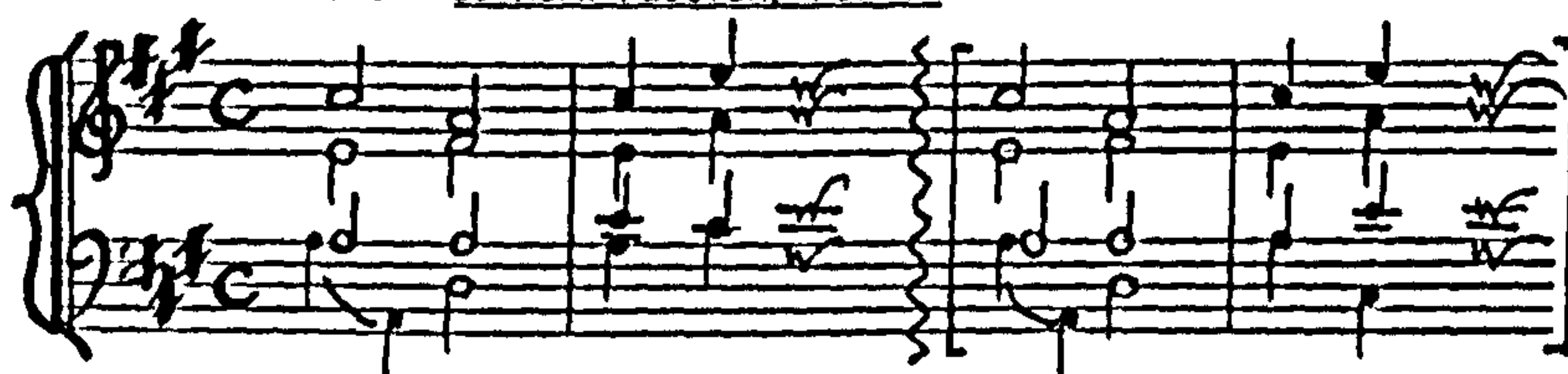
The harmonic style of Homilius' chorale arrangements in the St Mark Passion is, in our view, by no means beyond reproach. A number of bad habits account for a texture which is at times awkward or stodgy. Too many dominant 7ths in root position act as a drag on the harmonic flow, as in Nos. 11 (line 2) and 19 (line 3):

Ex. 15. Homilius: St Mark Passion, No. 11<sup>15</sup>



Ex. 16. Homilius: St Mark Passion, No. 19<sup>16</sup>

There is an occasional tendency to write an ineffective bass line. In the last line of No. 39, approached by parallel 5ths between the tenor and bass, the mediant of the second chord is awkwardly doubled in order to avoid repetitive tenor and bass lines. Yet a simple adjustment, shown below by bracketed notes, would have solved all three problems:

Ex. 17. Homilius: St Mark Passion, No. 39<sup>17</sup>

Further, the urge towards simplicity of style yields the occasional cadence point which is left so bare that momentum is lost. This is particularly the case in No. 24 at the end of the fifth line. This same urge lies at the root of the major criticism, not only of Homilius' chorale settings, but of his handling of 4-part choral textures in general, namely that he has lost sight of the fact that good harmony always implies sound counterpoint, even though that counterpoint be conceived in a non-imitative fashion. There is in many of the settings an inherent tedium of line which the occasional chromatic tinge does little to relieve.

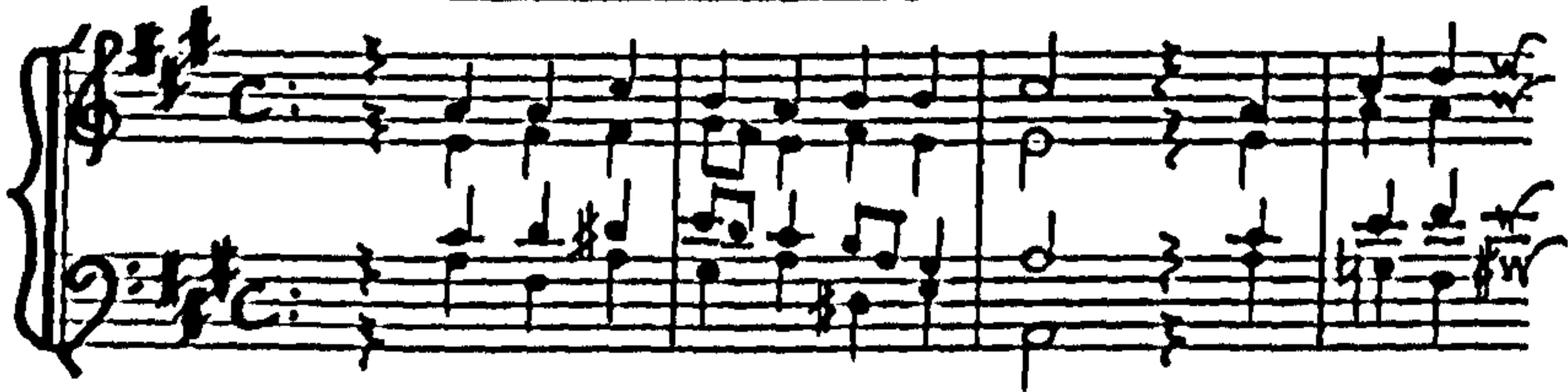
There are, nonetheless examples of fine settings. In No. 66 Homilius strikes a fine balance between diatonic harmony and



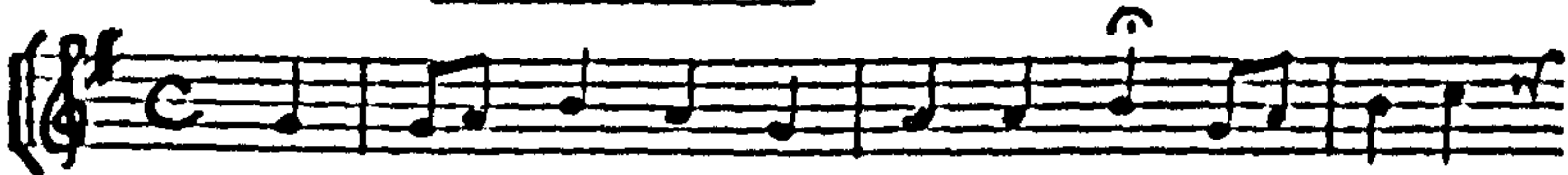
chromaticism, while paying attention to the lines of the individual part and maintaining the harmonic impetus throughout. The simpler setting of the same melody in No. 68 is likewise carefully wrought and, given the context of Jesus' imminent burial, acts as a foil for the preceding version.

The notation of the chorales in the manuscript is not consistent. In the majority the main unit of notation is the minim, apart from Nos. 46, 52, 58 and 68, where the crotchet replaces the minim. More significant, however, is the use of rests rather than fermata at the end of each internal line. It may well be that this is simply a less ambiguous way of notating what the fermata implied anyway, as in the melody Es ist gewisslich an der Zeit:

Ex. 18. Homilius: St Mark Passion, No. 13<sup>10</sup>



Ex. 19. J. S. Bach: Christmas Oratorio<sup>10</sup>



Lastly, we must consider with what resources the chorales would be presented in performance. The first three, Nos. 11, 13 and 17 are prefixed with the explicit instruction "strom[enti] coll. voci", and there is no doubt that this applies equally to all the chorales. It is to be assumed

that the soprano is doubled by the first violins and first oboe; the alto by the second violins, second oboe and first horn; the tenor by the viola and second horn; and the bass by the cellos <sup>and double basses,</sup> assisted perhaps by the bassoons.

#### 4. 2. Choruses

In this setting of the Passion the chorus represents at different points three distinct groups of people: 1) the twelve disciples of Jesus, 2) the Jewish rabble, and 3) the body of the faithful. To the last group belong the choruses with non-biblical texts, Nos 1 (exordium), 15 and 70 (conclusio). These will be discussed below in the section dealing with arias, since, from the point of view of musical conception, they are akin to the arias. The remaining choruses are settings of texts from the gospels, generally those sections of direct speech delivered by more than one person. (This, it should be noted in passing, is a tendency rather than a rule: for the passage "Bin ich's, bin ich's?" [Lord, is it I?] (Mk 14/19/Mt 26/22), set as a chorus by J.S. Bach in the St Matthew Passion, is delivered in the work under discussion by two tenors in two brief moments of *arioso*.) There are ten such movements at Nos. 3, 5, 9, 32, 34, 43 (repeated at 45), 48, 54, 56 and 62. In two of these, Nos. 5 and 9, the choruses represents the disciples, in the remainder the Jewish rabble.

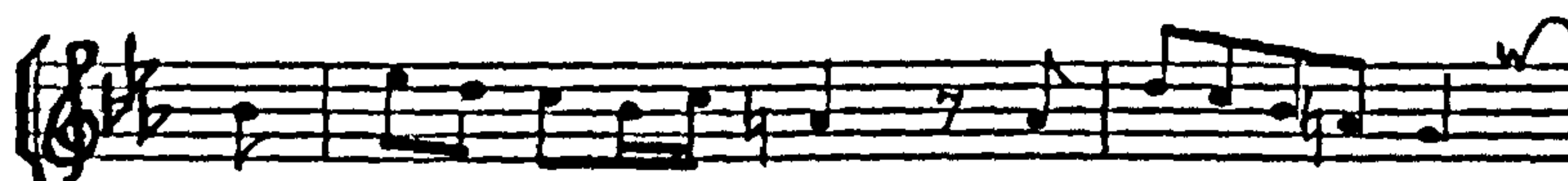
From the point of view of music, the choruses may be divided into two broad groups: on the one hand there are those which describe a full close in the tonic key (Nos. 3, 5, 32, 34, 48, 54, 56 and 62); and on the other those which describe an imperfect cadence (Nos. 9 and 43). The majority belong to the first group. Of these No. 32 Weissage uns! and No. 62 Siehe, er rufet den Elias are the briefest of choral utterances. Of the larger movements four (Nos. 3, 5, 34 and 54) are, in our view, particularly well conceived. In each of these passions are aroused one way or another, and each is characterised by clarity of structure, aptness of thematic material and telling use of choral resources.

The structure of No. 3 Ja, nicht auf das Fest is binary. The thematic material is well differentiated, reflecting on the one hand the nature of the proposition [Not upon the feast] and on the other the justification for so proposing [lest there be an uproar of the people]. Accordingly, the first theme is characterised by rhythmic rather than melodic interest, and the style is homophonic:

Ex. 20. Homilius: St Mark Passion, No. 3<sup>rd</sup>

The musical score is written for four staves. The first two staves are for a vocal part, and the last two are for a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are written below the notes. The first two staves have the lyrics 'Ja, nicht auf das Fest'. The last two staves have the lyrics 'Ja, nicht auf das Fest, nicht auf das Fest, nicht auf das Fest, nicht auf das Fest'.

The second theme<sup>21</sup> is melodically conceived:



and contrapuntally presented<sup>22</sup>:

daß nicht ein Auf-ruhr im Volk, ein Auf -

daß nicht ein Auf -

daß nicht ein Auf - - -

daß nicht ein Auf-ruhr im Volk

Counterpoint is an important component of this chorus. The imitative entries of the second theme fulfil two functions: firstly they convey at a superficial level the babble of voices as the crowd seeks to convey its opinion; and secondly, at a deeper level and in an ironic sense, they represent the spectre of undesirable uproar which would be precipitated by Jesus' arrest at that stage. That Homilius chooses to round off the first section of the binary structure with entries of the second theme in stretto, serves to underline the point. The unity of the movement is enhanced by the division of choral resources into two forces moving at different rates - a counterpoint of a kind which recurs in the second half of the movement, where the sopranos and altos give the first quaver theme over tenor and bass crotchets.



The structure of No. 5 Was soll doch dieser Unrat? is AB. As in No. 3, the first theme, expressing the indignation of the disciples at the alleged waste of costly ointment, is rhythmically conceived, but in this case it is contrapuntally presented. The reason for the indignation - the ointment could, after all, have been sold and the money given to the poor - inspires a melodically conceived theme presented in a thoroughly homophonic style. The plight of the poor is highlighted by the skilful setting of the word "Armen" [poor] to a diminished 7th chord in the context of a cadential hemiola:

Ex. 21. Homilius: St Mark Passion, No. 5<sup>29</sup>

Und das-sel-be den Ar-men ge-bee, was soll

Und das-sek-be den Ar-men ge-ben,

This movement, otherwise well controlled, is marred by moments of harmonic infelicity: an awkward interrupted cadence at bar 18, which could easily have been avoided by substituting in the bass parts at 18/1 G-natural for the chosen F-natural; and, more seriously, the unsatisfactory resolution at bar 28 of the final sequence designed to convey the urgent plight of the poor.

No. 34 Wahrlich, du bist der einer is likewise binary in structure. Once again the thematic material is aptly conceived in the light of the text: a) Yes, you are one of them; b) You are a Galilean; c) We can tell by your accent. The first of these themes is melodically conceived and homophonically presented, largely in crotchets. The anticipated notes in the soprano at bars 3/3 and 21/3 skillfully convey the pointing of the finger at Peter. The second theme, by dint of the fact that it is conceived largely in quavers, catches the flavour of an accusation fired at Peter from all quarters. The division of forces into two sections, the bass echoing the initial statement of the S. A. T. underscores this:

Ex. 22. Homilius: St Mark Passion, No. 34<sup>24</sup>

The musical score is written in 3/4 time. It features four staves. The top three staves (Soprano, Alto, Tenor) have the lyrics: "denn du bist ein Ga-li-lä - er, denn du bist ein Ga-li-lä (-er)". The bottom staff (Bass) has the lyrics: "denn, denn du bist ein Ga-li-lä - er, denn". The melody is primarily composed of eighth notes (crotchets) and quarter notes. There are some ornaments and a hemiola in the later parts of the piece.

The third theme, a rising melodic line issuing in a cadence, is a figure which serves as a stylised imitation of the Galilean accent, the ornaments in bars 13, 14, 31 and 32 and the hemiola alike standing for the hallmarks of the Aramaic tongue:

Ex. 23. Homilius: St. Mark Passion, No. 34<sup>25</sup>

und dei-ne Spra-che lau-tet gleich al-so.

und dei-ne Spra-che lau-tet gleich al-so.

The three themes, while well differentiated, are at the same time of a piece. The second theme, rhythmically more extravagant, and the third theme, stylistically more extravagant, are held in check by the sober, unadorned crotchets of the first theme. The hems of the movement, top and bottom, are sewn in by the unison assertion of the word "Wahrlich" [certainly].

No. 54 Pfui dich is also binary in structure, two themes again predominate, and here the first terse theme has its rhythmic origin in the words "Pfui dich" [fie upon you]. The second thematic element derives from the rhythm of the phrase "und bauest ihn" [and buildest it]. It is heard three times in bars 7 and 8, reflecting neatly the three days in which, it was alleged, Jesus claimed he would rebuild the temple. In that the remark, if Jesus ever made it, was a veiled reference to the resurrection, it is thoroughly appropriate that this very phrase is Homilius' starting point for setting the words "und steige herab vom Kreuze" [and come down from the cross] in a unison taunt:



Ex. 24. Homilius: St Mark Passion, No. 54<sup>20</sup>

und stei-go her-ab, her-ab von Kreu-ze, und

The harmonic style of this chorus is homophonic, though in bars 2 and 5 and again at bar 12 reiterated notes in the alto and tenor respectively emphasise the derision of the bystanders. That derision is also expressed in independent violin figuration. Indeed the use of such figures and of accompaniment in places at the upper octave make this the most independent of the chorus accompaniments in the work.

Ex. 25. Homilius: St Mark Passion, No. 54<sup>27</sup>

Hilf dir nun sel-ber, hilf dir nun sel(-ber)

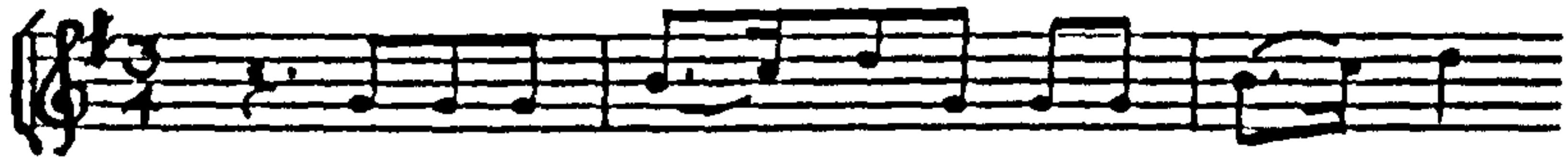
Hilf dir nun sel-ber, hilf dir nun sel(-ber)

Hilf dir nun sel-ber, hilf dir nun sel(-ber)

Hilf dir nun sel-ber, hilf dir nun sel(-ber)

The four lengthy choruses examined above are all inspired by texts in which there is a lively expression of indignation or contempt. No. 48 Gegrüßet seist du, der Jüden König also falls into that category, but the main thematic idea, apt in conception, is subjected to contrapuntal treatment to which it is scarcely suited. The theme itself reflects the sham reverence shown towards Jesus by the Roman soldiers:



Ex. 26. Homilius: St Mark Passion, No. 48<sup>va</sup>

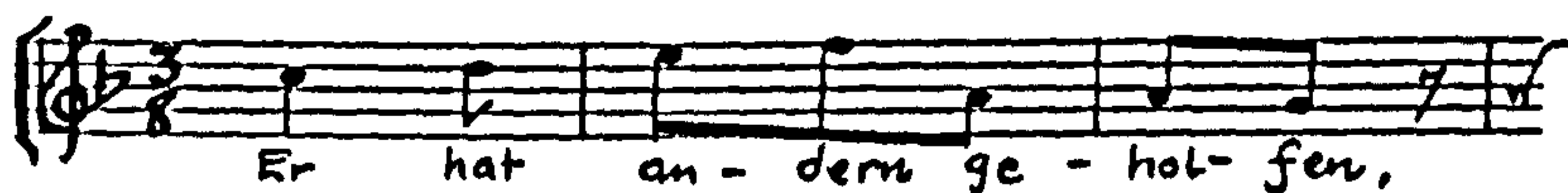
The movement opens with what is virtually a fugal exposition, which is as crudely wrought as the taunts of the soldiers - though scarcely intentionally so. There is, witness Ex. 27, an absence of well shaped answer and counter-subject, and the listener is perhaps relieved when the music slips back into a homophonic idiom.

Ex. 27. Homilius: St Mark Passion, No. 48<sup>va</sup>

Nos. 56, in triplet time, is also basically binary in structure, though the shape of the thematic material in the second half is sufficiently far removed from that in the first half to give the ear the impression of a through-

composed movement. The first theme forms a period of three bars' length in which the underlying beat is a dotted crotchet. Against this rhythmic background the shape of the theme, rising and then suddenly falling by a sixth, is perhaps designed to convey what is perceived to be Jesus' helplessness.

Ex. 28. Homilius: St Mark Passion, No. 56<sup>90</sup>

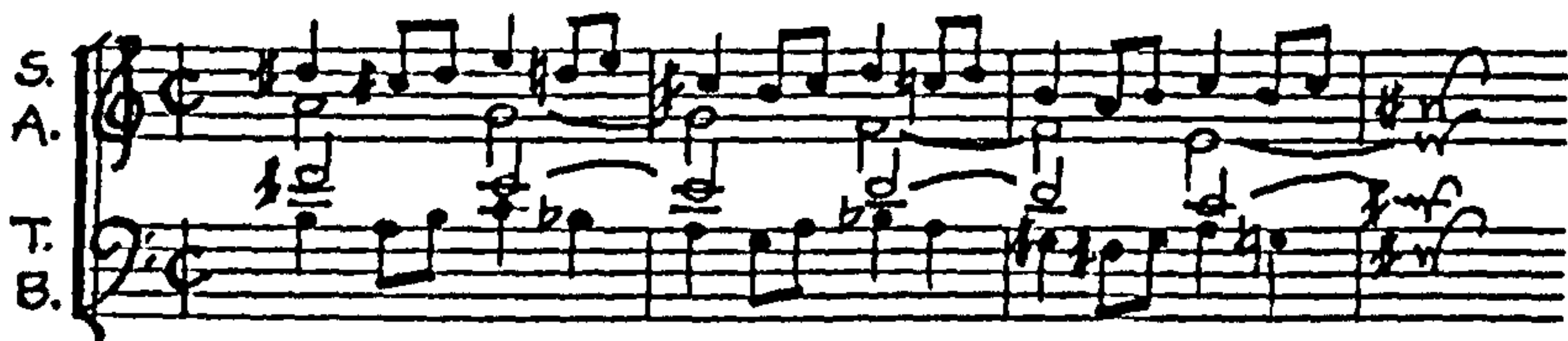


The second theme of the first half restores the quaver as the basic measure, and here a threefold sequence both stresses the unbelief of the bystanders and, at a deeper level, also the knowledge, hidden from them, that he would indeed rise on the third day. The first theme of the second half neatly balances the opening, though at this point the periods are of four bars' length. At bar 22 three bar periodisation is re-established in the lower three voices and persists to the end, so lending an undergirding symmetry to the movement. The harmonic resources in the movement are diatonic, and the above-mentioned sequence in the first half represents the only real moment of harmonic interest. The largely homophonic texture of the piece is relieved at the beginning of the second half by the pitting of the sopranos against the other three voice parts. Both this chorus and No. 48, discussed above, place the rhythms of the minuet at the service of mockery, a point which should be borne in mind in any performance of the work.

As stated above, Nos. 9 and 43 describe imperfect cadences. Of all the choruses No. 9 Wo willst du, daß wir hingehen is the most bland. It is simply the choral setting of the disciples' communal question, set to the rhythms of the minuet. The potential monotony of the homophonic setting is averted by a small measure of independence in the upper strings. That the disciples' question is communal is conveyed by the division of vocal forces, A. against S.T.B. at bars 6-8 and 8-10; S. against A.T.B. at bar 11f.

The last of the choruses to be considered is perhaps the most striking of all, Nos. 43 and 45 Kreuzige ihn!. The other choruses are without exception conceived in a post-Baroque idiom, even where counterpoint is in evidence. In this chorus, however, Homilius looks backwards to the style of the previous generation and employs the effects of that style without taking on board its substance. The lines of the chorus are contrapuntally conceived, proceeding in free imitation rather than strictly fugally. This permits the composer to make telling use of suspensions and imitations, yet to slip over into a chromatically charged harmonic idiom at points of climax. Two imperfect cadences, A-E and E-B, form the basis of the first phase of the movement, bars 1-10. This is followed by a phase of harmonic destabilisation, bars 10-14, representing perhaps a number of ideas: the destructive forces of evil, the twisting of Jesus' body on the cross, perhaps the very cross itself:



Ex. 29. Homilius: St Mark Passion, No. 43/45<sup>21</sup>

In this phase it is left to the sopranos to articulate repetitions of "kreuzige ihn!" [crucify him!], but in the third phase the process is reversed: the sopranos deliver the syllable "kreu-" in a line describing a step-wise descending minor 6th which is harmonically underpinned by a reiteration of diminished chords resolving on to a 6/4, all over a pedal E. The pedal point is retained until the end of the movement, and in the final phase Homilius sustains harmonic tension by substituting an augmented triad for the root position chord of E-major in bars 18, 19 and 20, and by refusing to resolve that tension until the very last note:

Ex. 30. Homilius: St Mark Passion, No. 43/45<sup>22</sup>

In summary, the choruses are of variable quality, the good outweighing the mediocre. As elsewhere in his works, Homilius' hand is least assured when he chooses to write extensive counterpoint. For him counterpoint is not a natural vehicle, and he uses it most effectively to represent uproar and dispute. Characteristic of the best of the choruses are a careful matching of thematic material to



text, from the point of view of both melodic shape and rhythm, and, where the structure of the movement is binary, a careful balancing of component phases.

#### 4.3. Recitatives

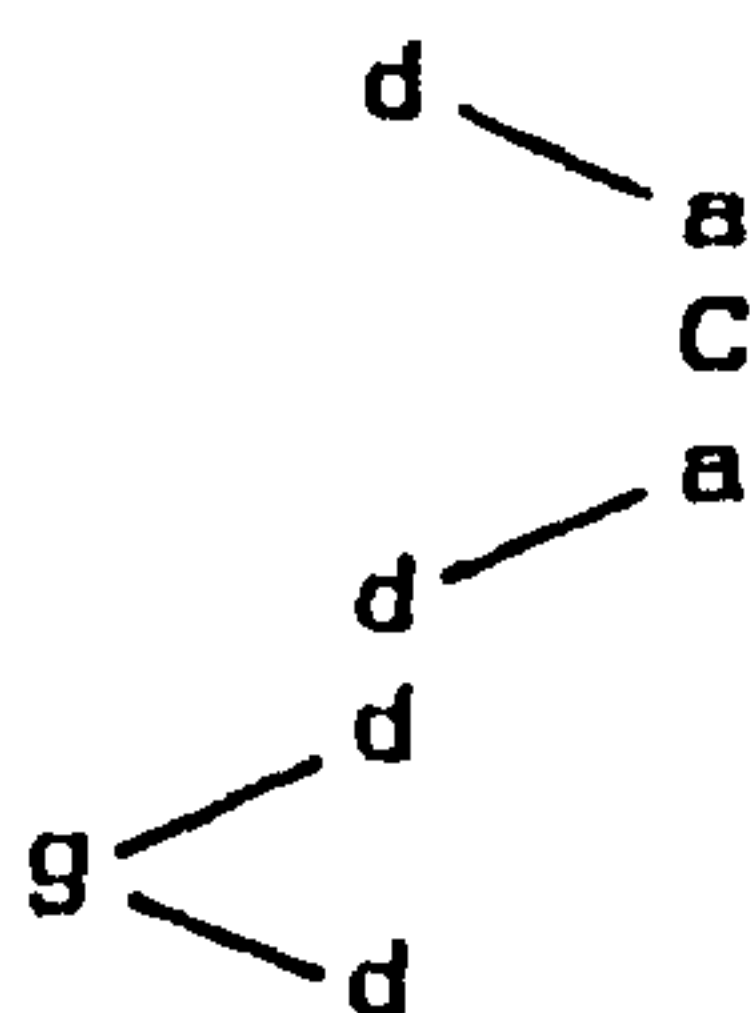
Of the seventy movements in the work no less than thirty-four are settings in 'recitativo secco' of the gospel narrative: In Part 1 Nos. 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 21, 23, 25, 27, 29, 31, 33, 35 and 37; in Part 2 Nos. 40, 42, 44, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67 and 69. These recitatives are delivered, as one would expect, principally by the Evangelist (tenor). Direct speech not sung by the chorus is allotted to soloists representing in order of appearance, Jesus (bass), disciples of Jesus (two tenors), Peter (tenor), Judas (alto/counter tenor), false witnesses (two tenors), high priest (bass), maidservant (soprano), Pilate (bass), one of the people (alto/counter tenor), and the centurion (bass). In a number of movements recitative is either interrupted by or flows into arioso. These arioso passages will be dealt with in the following section.

Where recitative is concerned it is appropriate to try to define procedure rather than structure. Arias, chorales and indeed the majority of choruses clearly imply moments of greater tonal equilibrium, in that they tend to begin and end in the same key; and such modulation as takes place

within the movement is a function of plotting and confirming the tonic within the cycle of fifths. Since recitatives are essentially links connecting these greater beads of tonality, they tend to be characterised above all by tonal instability. Such is the case in most, though not all, of the recitatives in this work. Three circumstances have been identified. Firstly, there is a small number of recitatives which, while touching other keys, begin and end in the same key (Nos. 8, 27c, 44, 49, and 55). Only No. 65, being very brief, does not even move away from its tonic Bb-major. Secondly, there are two recitative, Nos. 4 and 12, in which modulation takes place merely to the relative key, g-minor from Bb-major in the first instance, a-minor from C-major in the second. Thirdly, in the large remainder modulation to farther flung tonalities takes place.

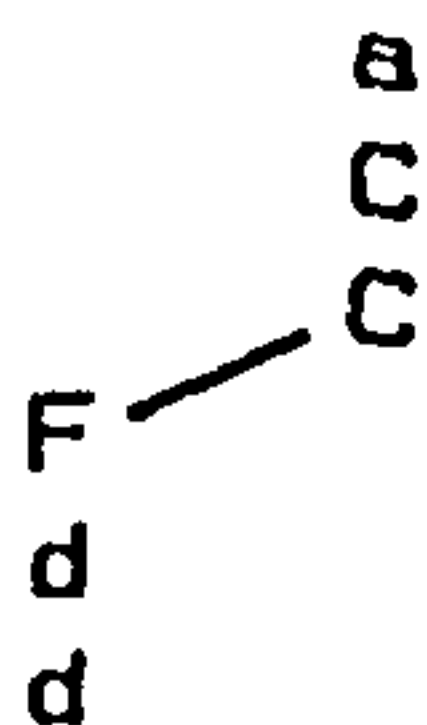
Homilius uses a number of modulatory procedures. 1) Of the essentially non-modulating type the majority are of "hairpin" character, i.e. the music moves to a level of tonality either on the sharp or the flat side of the tonic and then returns to the tonic from that point. Nos. 44 and 55 fall into this category, as does No. 49 in a more complex way. Here the music moves from C-major to a-minor, then to d-minor and F-major, thence back to C-major. In No. 8 Und Judas Ischariot, einer von den Zwölfen the music moves to f-minor by way of Eb-major and returns to the dominant of Bb-major via c-minor and g-minor. Unlike the other instances

mentioned, the modulation here, it might be argued, is invested with a significance which will be discussed in the last section of this chapter. 2) In 27c the recitative is resumed at bar 37 in d-minor, and the following pattern ensues:

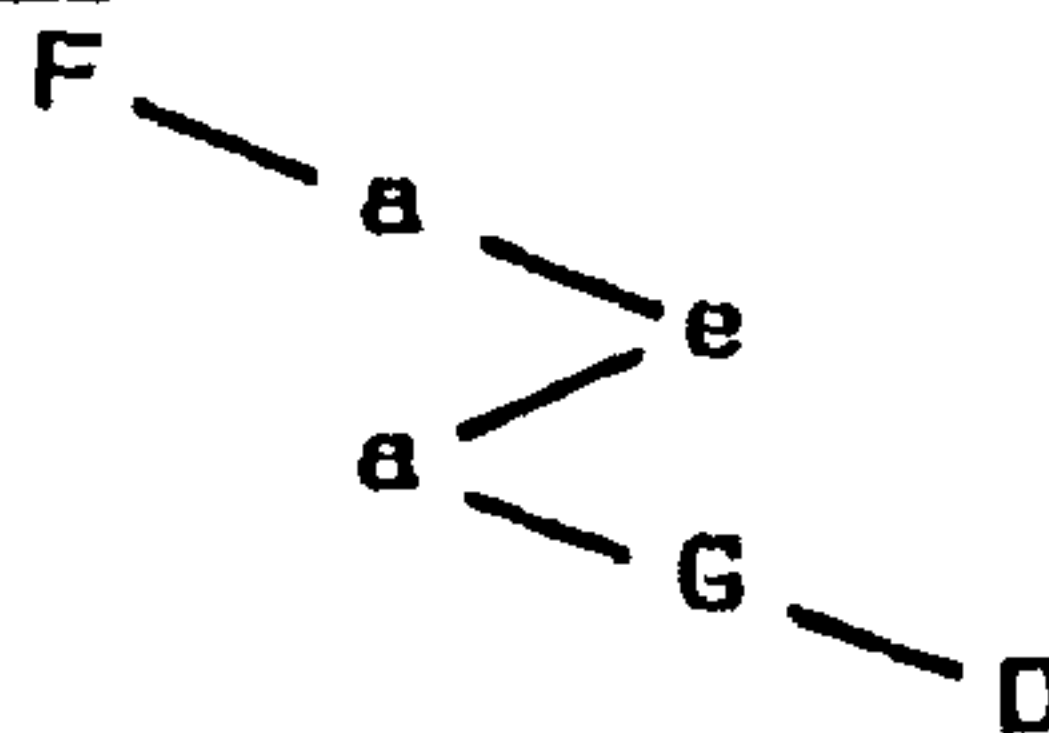


Here d-minor acts as a tonal fulcrum, and the music swings first to the sharp side and then to the flat side of the tonic. Of those recitatives in which the final key is not that of the outset the following procedures were noted. 3) Twelve of the recitatives moved in a straight tonal line. In some instances this line was simply expressed. In Nos. 31, 35, 40, 51, 57 and 61, for example, the music moves by one step in the cycle of fifths. In No. 2, on the other hand, the music moves by two steps from f-minor to Bb-major; in No. 20 from C-major through F-major to g-minor. This procedure occurs in slightly more complex form in, for example, Nos. 18 and 47:

No. 18

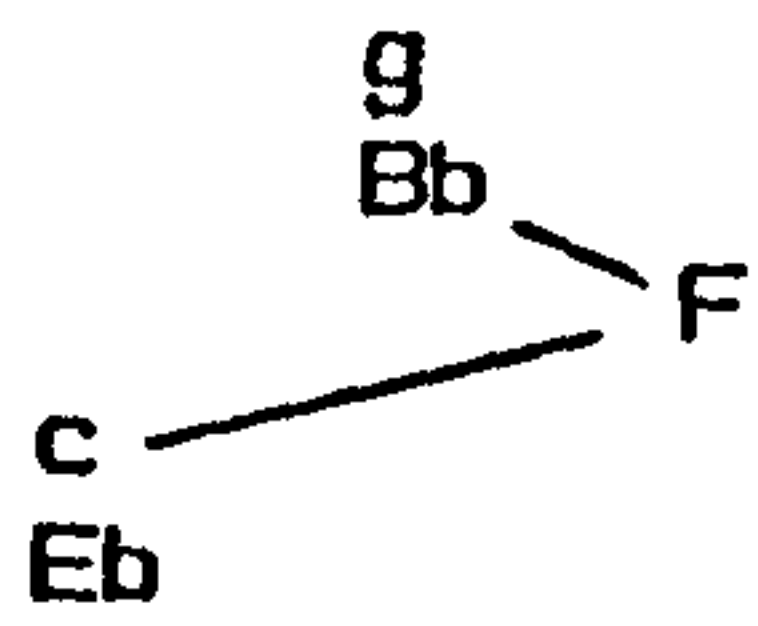


No. 47



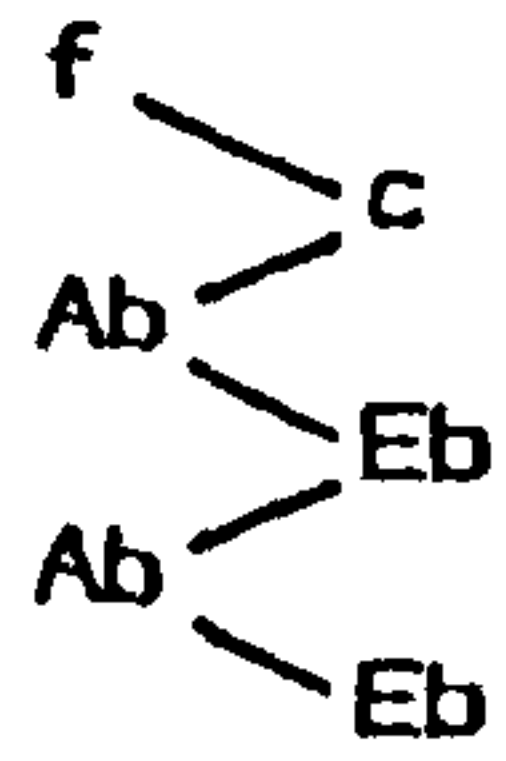
4) In some five of the recitatives, Nos. 6, 14, 27a, 29 and 59, the initial key is treated as a kind of fulcrum, but the the music moves on past it to another point of rest. The shape of No. 6 Und murreten über sie is fairly typical:

No. 6

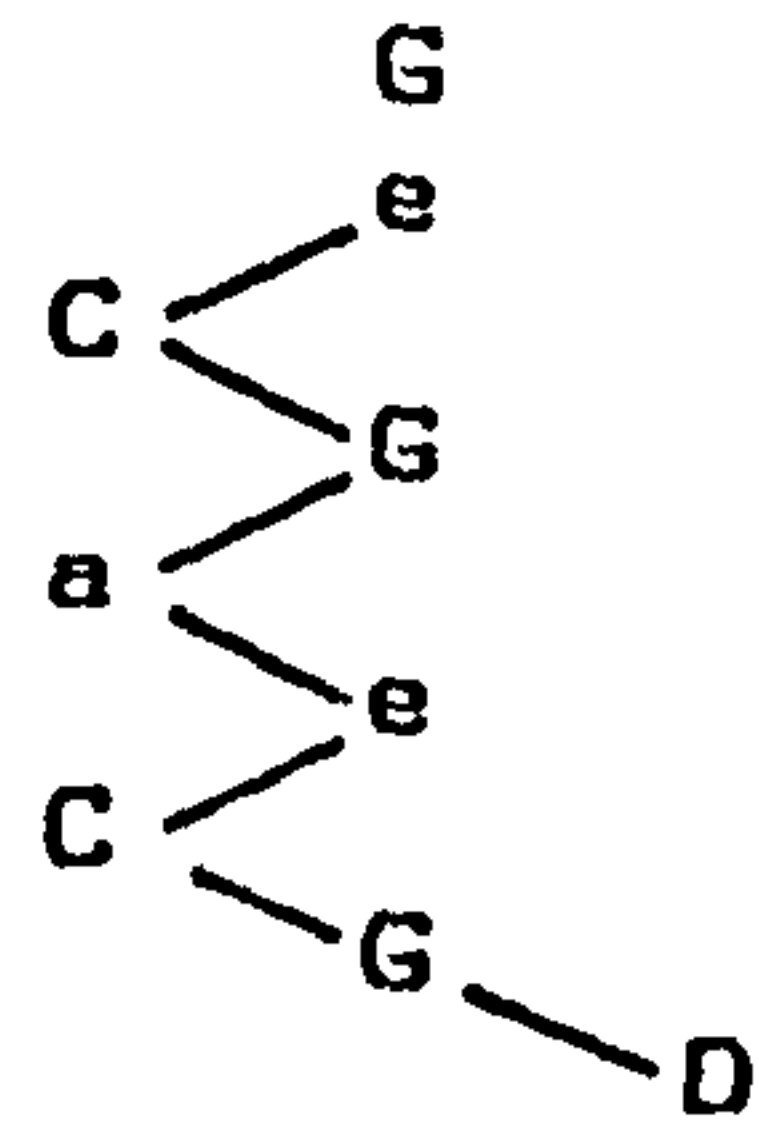


5) In two instances, Nos. 23 and 16, the music is batted in the manner of a ping-pong ball between two tonalities in adjacent positions in the cycle of fifths. In the second of these the music moves on to settle upon a new tonality:

No. 23



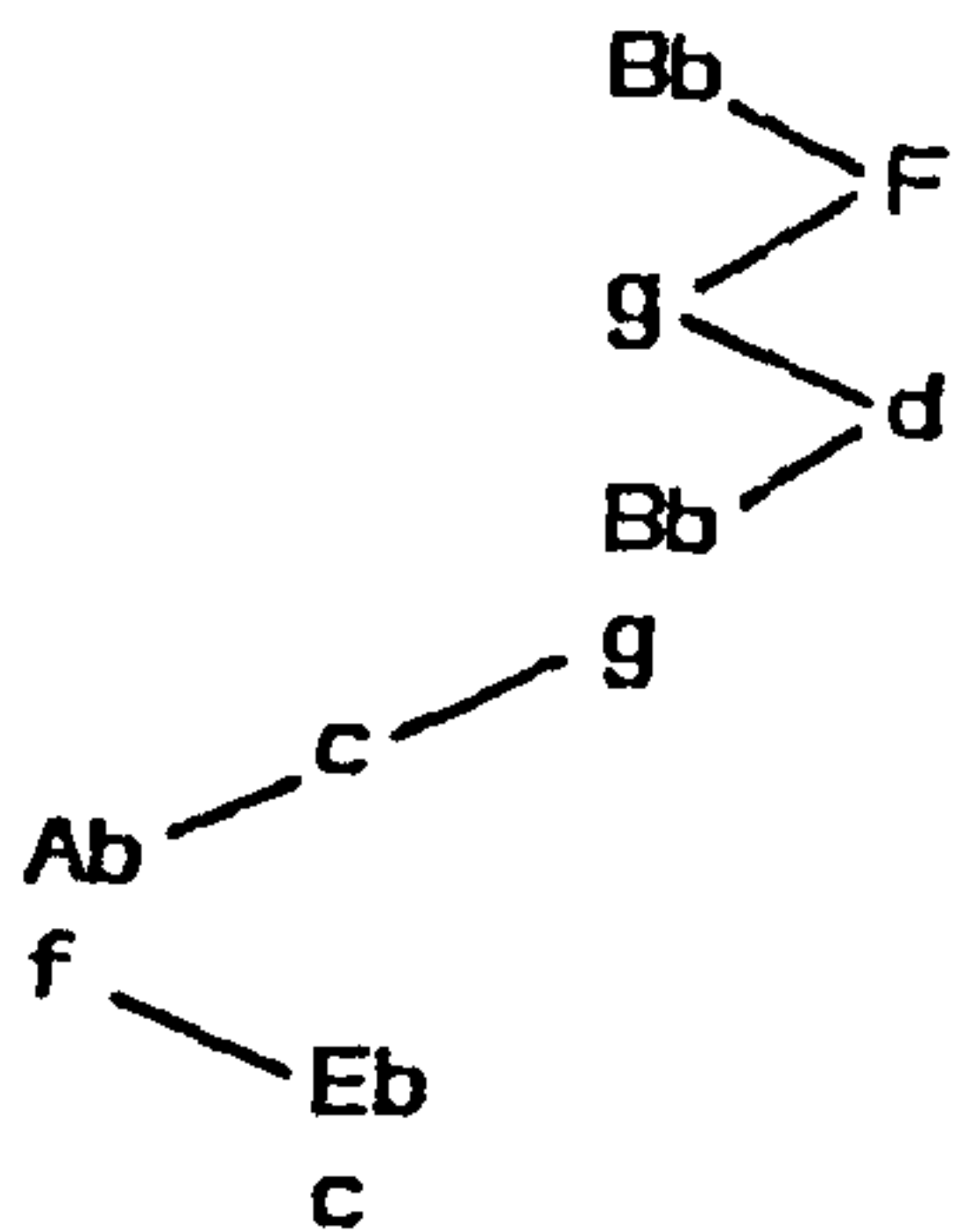
No. 16



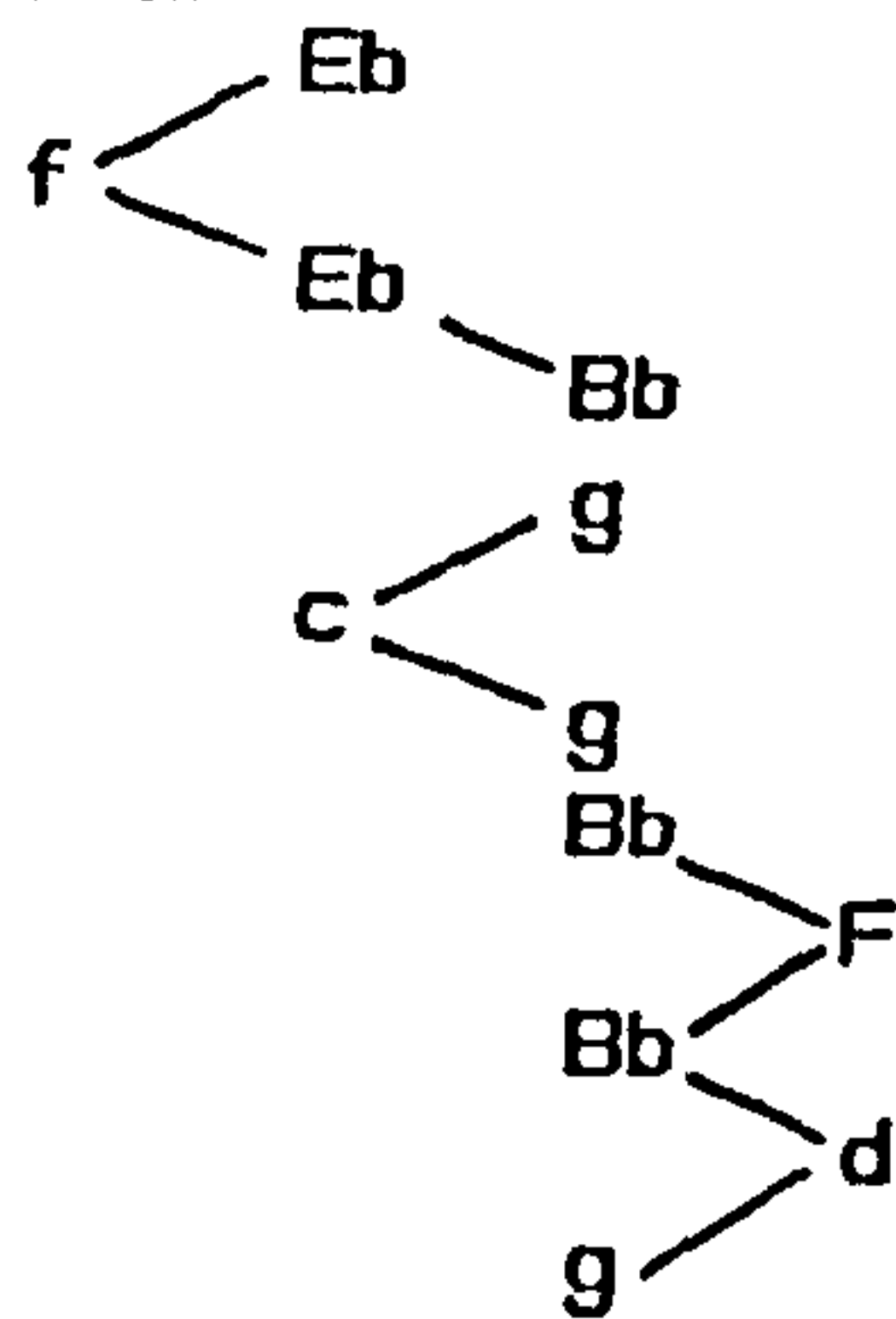
6) Those recitatives which carry a larger burden of text, Nos. 10, 21, 25, 33, 42, 53, and 67, are more complex by far, and no single underlying structural procedure has been detected. Each seems to be, rather, an amalgam of the procedures already mentioned. Nos. 21 and 25 are typical:



No. 21



No. 25



This pair demonstrates yet another facet of the work, namely the tendency towards symmetrical structuring: if No. 25 is inverted, it is very similar to No. 21 in shape. And indeed, just as the tonal level of Ab-major/f-minor was approached in No. 21, so it is abandoned in No. 25. Further reference will be made to symmetry in 4.6. below.

Given the fact that the gospel narrative in a work such as this is continually interrupted by moments of reflection, that is by chorales and arias, it is vital that every attempt be made to arrest attention at the beginning of each recitative. To this end Homilius favours a chord of the 6th, the first inversion of a major triad, to introduce twenty three of these movements. Four support an initial 6/4/2 chord, Nos. 10, 18, 44 and 49. The first and last of these occur in major tonalities and are implied by the composer. Nos. 18 and 44 begin in minor keys, a-minor in each case, and in each case the 6/4#/2 helps to focus the mind on the drama, on the one hand the solemn promise of unflinching support from men who were about to forsake their

master, on the other the imminent repetition of the cry "Kreuzige ihn!" [Crucify him!] In only one instance, No. 35, is the first chord a 6#, and here Peter is disowning his master with oaths. In five instances, Nos. 6, 12, 27a, 40, and 51 the recitative begins with a root position chord. In the first of these the initial c-minor chord is the subdominant of the initial tonality; indeed this is simply a way of stitching the recitative to the preceding chorus, and the music moves immediately at bar 2 to an interrupted cadence in the tonic. By means of this device Homilius clears the air of the disciples' complaints and sets Jesus' placatory words in the relative Eb-major. The initial root position chord of No. 12 fulfils a different function: it is the starting point for a rising chromatic bass line, a procedure which will be discussed below. The 5/3 chord therefore signifies impending trouble, here the anxiety as to whether one of them might unwittingly betray Jesus. In No. 27a the initial tonic chord, held over two full bars, establishes a tonal contrast with bars 3-5: Peter warms himself calmly by the fire while the Jewish authorities pursue their scheme against Jesus. In No. 40 the initial chord of f#-minor is articulated and confirmed. It is at this point in Part 2 of the work that the gospel narrative is resumed, and indeed in the most extreme key used to the sharp side of the C-major/a-minor axis. The same procedure and the same tonality are employed in No. 51 to accompany

the words "Und sie brachten ihn an die Stätte Golgotha" [And they brought him to a place called Golgotha].

In the recitatives Homilius pays close attention to the structure of the bass line, carefully controlling the use of static lines and lines moving by step. By a static line we mean a line in which only one bass note is sounded. This note will generally, though by no means always, support one chord. Clearly such a note will often occur at the beginning of a recitative or major section thereof. Three uses of such chords can be distinguished. Firstly, in the majority of instances the chord acts virtually as a reciting chord, much in the manner of the first chord in Anglican chant. The length of that reciting chord depends on the shape of the text. The abstract shape could be summed up as follows: "This being the case, that happened", i.e. the delineation of consecutive actions. In No. 10 bars 3/1-5/4 the text reads: "Gehet hin in die Stadt, und es wird euch ein Mensch begegnen, der trägt einen Krug mit Wasser, folget ihm nach ....." [Go ye into the city, and there shall meet you a man bearing a pitcher of water: follow him.] Here bass Bb yields to A-natural only at the word "nach", so giving musical stress to Jesus' important instruction. In No. 25 bars 3/3-5/4 the text reads: "Einer aber von denen, die dabei stunden, zog sein Schwert aus ....." [And one of them that stood by drew a sword]. Here the bass move from G-natural by the downward leap of a

third to E-natural draws attention to the drawing of the sword. Later in the same recitative from bar 20/1-24/4 the text reads: "Und es war ein Jüngling, der folgte ihm nach, der war mit Leinwand bekleidet auf der bloßen Haut, und die Jünglinge griffen ihn ....." [And there followed him a certain young man, having a linen cloth cast about his naked body; and the young men laid hold on him;]. Here G-natural moves up to A-natural on the word "ihn" and so focusses on the attempt of the young men in the crowd to catch hold of the almost naked disciple. In No. 51 bars 1/1-3/2 the text reads: "Und sie brachten ihn an die Stätte Golgotha, das ist verdolmetschet Schädelstätt, und sie gaben ihm Myrrhen ....." [And they bring him unto the place Golgotha, which is, being interpreted, The place of a skull, and they gave him .... myrrh;]. Here the f#-minor chord fixes the bringing of Jesus to the place of crucifixion as the antecedent action and the 6/4#/2 chord as it were "zooms in" on the offer of a drugged draught prior to crucifixion. In No. 4 this procedure is immediately repeated and followed by a passage in which the harmonic rhythm is greatly accelerated, so that the shape of the entire recitative is reminiscent of the structure of 2 "Stollen" plus "Abgesang":

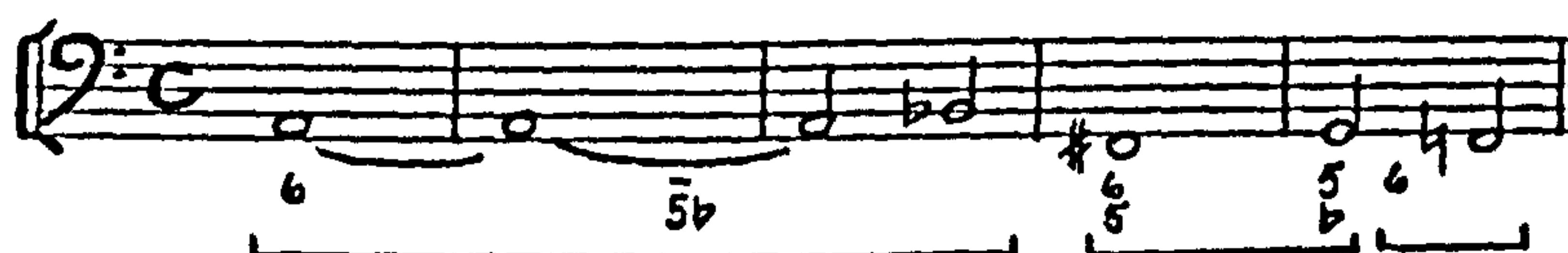
Ex. 31. Homilius: St Mark Passion, No. 4<sup>23</sup>





Secondly, the static bass line may not be closely tied to the meaning of the text, but may be simply employed to prepare the way for a passage of direct speech, be it solo or chorus. In No. 31 bars 1/1-3/2 A-natural is held in the bass in this fashion. Again the principal of 2 "Stollen" plus "Abgesang" underlies the harmony:

Ex. 32. Homilius: St Mark Passion, No. 31<sup>24</sup>



The short recitative at No. 55 also falls into this second category. Thirdly, the static bass line may support chromatically charged harmonies which reflect a momentous utterance in the text. In No. 6 bars 15/1-18/4 Jesus predicts that the memory of the woman who broke the box of ointment will be held sacred in time to come: "Wo dies Evangelium geprediget wird in aller Welt, da wird man auch das sagen zu ihrem Gedächtnis, das sie jetzt getan hat." [Wheresoever this gospel shall be preached throughout the whole world, this also that she hath done shall be spoken of for a memorial of her.]. The resolute full close in g-minor, with which the recitative ends, has the ring of an "Amen".

At cadence points or in the vicinity of cadences there is generally accelerated harmonic rhythm, and the bass will tend to move in leaps. Elsewhere, however, stepwise move-

ment is more prevalent. Further, in many instances a bass line moving in this fashion will incorporate chromatic progression. There are striking examples of rising bass lines. In No. 12, bars 1/1-3/3, the bass moves by chromatic step from C-natural to E-natural, and both the C# and D# support diminished 7th harmonies. The increase in harmonic tension thereby achieved aptly expresses the disciples' sadness that the traitor should be one of their own number. Again in No. 12, bars 14/1-17/3, Jesus pronounces woe upon Judas. At this point the harmony abandons the first inversion of g-minor heard in the previous bar; there is a telling suspension in the vocal line (15/1) on the word "Menschen" [man] - Judas, in his treachery, has sacrificed the last vestiges of his humanity; and the treachery itself is highlighted by the Neapolitan 6th at 16/2. Chromatically rising bass lines play a vital part in No. 21, first from 1/1-7/2, and immediately from 7/3-12/2, then again from 23/1-25/4. Here they betoken both the continuum of agony which Jesus experienced in Gethsemane and also respectively his disappointment at the failure of the disciples to keep watch, his departure for a second moment of prayer, and the imminent arrival of the arresting force with Judas. The same type of bass line is employed in the following recitative, No. 23, bars 12/3-15/2, the very point at which the betrayal is finally accomplished.

The falling bass line is also pressed into service on a number of occasions, as in No. 20 where the falling harmony conveys Jesus' falling on the ground and his sense of dereliction:

Ex. 33. Homilius: St Mark Passion, No. 20<sup>ss</sup>

Evang. und ging ein we-nig für-baß, fiel auf die Er-de und

b.c.

be-ter, daß, so es mög-lich wä-re die Stun-de vor-ü-ber ging-e

In No. 21 falling lines from 12/3-15/2, from 17/1-19/2, and from 20/1-23/2 act as a counterpoise to the three moments, already mentioned above, where rising basses are employed. Here the falling line conveys disappointment rather than irritation at the disciples, a sense of resignation, and the recognition that the betrayal is an evil undoing of what is essentially good. At the beginning of No. 49 the falling bass line traces the humiliation of Jesus at the hands of the Roman soldiers whose catalogue of mockery includes falling upon their knees, c.f. Jesus' falling to the ground, already mentioned, in No. 20. A very fine example is to be found in the last recitative of all. A passage in which the bass line, rising slowly and steadily (19/1-28/2), reflects the anxiety of Joseph of Arimathea to secure permission to remove Jesus' body from the cross, is answered by a slowly



falling line (28/3-32/2) which creates an atmosphere of sadness and of decay, heralding Jesus' imminent burial.

As in both the chorales and the choruses, chromatic harmonies, discussed above in the context of rising and falling bass lines, also serve to highlight important elements in the text. The setting in No. 12 of the word "traurig" [sad] to a diminished 7th chord (1/3) has been mentioned above. At bar 4/1 of No. 20 a 6/4#/2 chord would be grammatically correct, but the word "Stunde" [dire hour] arguably requires a diminished 7th, given Homilius' choice of that chord elsewhere. This chord is used in other circumstances, e.g. for the word "Mörder" [murderer] in No. 25, bar 11/3; for the phrase "falsche Zeugnis" [false witness] in No. 27a, bar 8/3; in No. 42 for the adjective "hart" [in an uncomfortably hard way/seriously] in bar 6, and for the noun "Neid" [envy] in bar 24/1; in No. 44 on the stressed syllable of "gekreuziget" [crucified]. The 6/4#/2 chord is similarly used, e.g. in No. 35, bar 3/1, for the word "kenne" [know], to denote Peter's denial of Jesus; in No. 42, bar 1/2-2/2, for the phrase "beschuldigten ihn hart" [made grave accusation against him]; in No. 67, bar 28/3, for the word "tot" [dead], and two bars later for "gestorben" [died]. This is a more complex case, however, since these 6/4#/2 chords are passing chords from 6/5s en route for resolution on the first inversion of a major triad, a form of resolution which seems to soften the impact



of the discord in retrospect. In the context of Jesus' body being released this softening is entirely appropriate. On two occasions the Neapolitan 6th is used to convey treachery: In No. 10 at bar 28/1, and, as already mentioned in No. 12 at bar 16/2. In each case the chord is placed in a very similar melodic context:

Ex. 34. Homilius: St Mark Passion, No. 10<sup>20</sup>

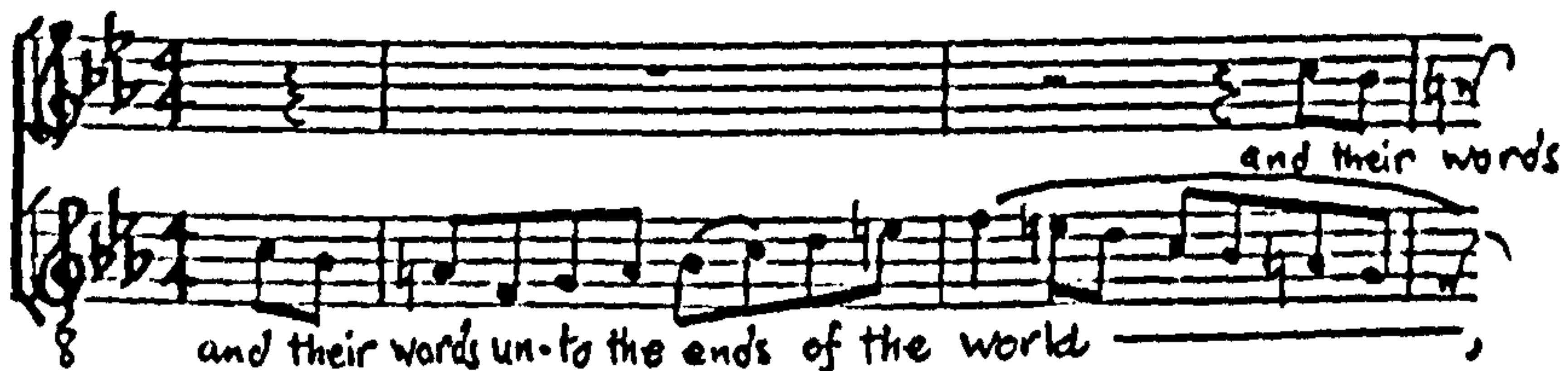
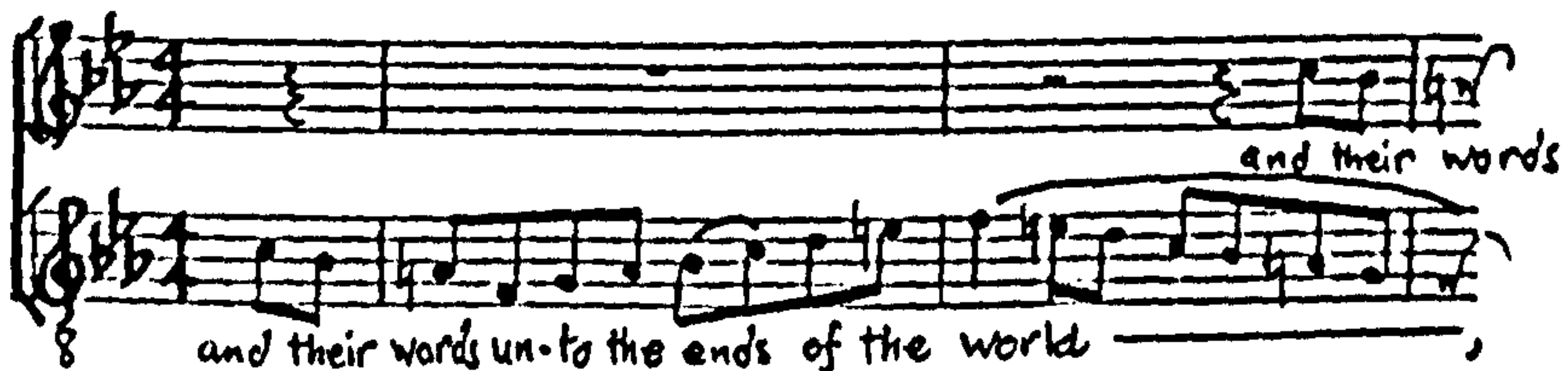
Jesus    
 b.c.    
 Einer un-ter euch, der mit mir is-set, wird mich ver-ra-ten.

Ex. 35. Homilius: St Mark Passion, No. 12<sup>27</sup>

Jesus    
 b.c.    
 Weh-e a-ber dem Men-schen, durch wel-chen der Men-schen Sohn ver-ra-ten wird,

Among the devices which Homilius employs are a number of figures used extensively by earlier generations of composers in the Baroque era. In No. 6, bars 15/1-16/4, the words "Wo dies Evangelium geprediget wird in aller Welt" [Wherever this gospel is preached throughout the world] is set to a rising scale (*anabasis*) in a manner reminiscent of a moment in the chorus Their sound is gone out from Händel's Messiah:

Ex. 36. Händel: Messiah<sup>20</sup>

S.    
 T.    
 and their words un-to the ends of the world

Ex. 37. Homilius: St. Mark Passion, No. 6<sup>30</sup>

Jesus

Wo dies' E-van-ge-li-um ge-pro-di-ge-t wird in al-ler Welt, (de)

b. c.

There is another example of *anabasis* in No. 27c, bars 47-48, at the words "Bist du Christus, der Sohn des Hochgelobten?" [Art thou the Christ, the Son of the Blessed?] In No. 10 the question "Wo ist das Gasthaus, darinnen ich das Osterlamm esse mit meinen Jüngern?" [Where is the guest-chamber, where I shall eat the passover with my disciples] is, from the point of view of Baroque musical rhetoric, correctly articulated in an imperfect cadence, an example of *interrogatio*. In No. 21, bars 24/3-26/2, there is a fine example of *cadentiae duriusculae*, the use of unusual dissonances immediately before a cadence, at the words "siehe, der mich verrät, ist nahe" [lo, he that betrayeth me is at hand]. In No. 37, bar 8/3-10/4, the same figure is used most eloquently to describe Peter's grief after his denial of Jesus: "und er hub an zu weinen" [and he began to weep] Homilius uses *parrhesia* (false relation) to telling effect in No. 27a, bar 12: "und gaben falsche Zeugnis wider ihn" [and bare false witness against him]. In this instance the figure is directly related to the text. Later in the same recitative, 27c, bars 43/1-44/2, the relation of text to music is more subtle: here the words "Er aber schwieg stille" [But he held his peace] are superimposed on the


false relation. In No. 42, bars 22/1-2, the word "Jüden" [Jews] is sung to the interval of a tritone; the Jews are by implication the human counterpart of the *diabolus in musica*.

So far we have identified the largely modulatory function of the recitatives and we have considered aspects of their internal structure and musical language. Though these are important ingredients from the point of view of musical analysis and evaluation, they <sup>are</sup> factors of which the listener may be only subliminally aware. What is immediately accessible to the listener is the setting of the text in terms of rhythm and melody. In assessing Homilius' handling of rhythm in this context, it must be borne in mind that the recitatives are designed to be sung in *parlando* style. The distinction between this and strict adherence to the rhythm is the burden of the performance instructions *recitativo* and *a tempo* respectively. Homilius generally pays careful attention to the stress patterns of the language, in particular to the main element in focus in a sentence or phrase. The word-settings in No. 10, bars 11/3-12/4, "und er wird euch einen großen Saal zeigen" [and he will shew you a large upper chamber], and again in No. 16, bars 5-6, "Ihr werdet euch in dieser Nacht alle an mir ärgern" [All ye shall be offended because of me this night] are typical of Homilius' sensitivity to the text. Similar attention is paid to the stressed separable prefix, which contributes so



significantly to the basic contours of German. Typical examples are the treatment of "Aussätzigen" [leper] in No. 4, bar 3/1, and of "eingehet" [enters] in No. 10, bar 6/3-4. In most instances the rhythms of the language dictate the setting, but on occasions the composer is free to interpret. In No. 8, bar 4/3-5/3, the words "Da sie das höreten, wurden sie froh" [And when they heard it they were glad] might have been legitimately stressed otherwise ("Da sie das höreten), but to lesser effect. Similarly, in No. 16, bar 21/1, the stress on "ich" [I] is felicitous. At his best Homilius constructs rhythmic units which are carefully tailored to the text. Good examples of such control can be found at No. 23, bar 1ff., and again in No. 40, bar 1ff.:

Ex. 38. Homilius: St. Mark Passion, No. 23<sup>40</sup>

Evangelium.   
 und als-bald, da er noch re-det, kommt her-zu Ju-das,  
 der Zwöl-fen ei-ner und ei-ne gro-ße Schar mit ihm, mit (Schwerten)

Ex. 39. Homilius: St. Mark Passion, No. 40<sup>41</sup>

Evangelium.   
 Und bald am Mor-gen hiel-ten die Hoh-en-prie-ster ei-nen  
 Rat mit den Äl-tes-ten und Schrift-ge-lehrt-ten, da-zu der ganze Rat.

It is the function of the melodic dimension further to enhance the text. In the following example, from No. 27, bars 3/3-5/3, Jesus is the ultimate focus of attention for the highpriests and the whole counsel, bent on finding some form of evidence against him:



Ex. 40. Homilius: St Mark Passion, No. 27<sup>42</sup>

Evang.

A-ber die Hoh-en- prie-ster und der gan-ze Rat such-ten  
Zeug-nis wi-der Je-sum, auf (daß)

In the same recitative, from bar 50 to the end, the melody is composed of an admixture of stepwise movement and leaps, of crotchets and semiquavers, conveying Jesus' certainty of his imminent cosmic authority:

Ex. 41. Homilius: St Mark Passion, No. 27<sup>43</sup>

Jesus

Ich bin's, und ihr wer-det sehen des Men-schen Sohn sit-zen zur  
rech-ten Hand der Kraft und kom-men mit des Him-mels Wol-ken.

In conclusion, the recitatives in this setting of the Passion are skilfully managed in that they both bind the other elements of the work together in a convincing fashion and at the same time promote the eloquent delivery of the gospel narrative.

4. 4. Arioso

The term *arioso*, as Westrup points out, may have any one of a number of potential meanings: "A singing, as opposed to a declamatory, style of performance; a short passage in a

regular tempo in the middle or at the end of a recitative; a short aria not so connected; an instrumental movement in a similar style."<sup>44</sup> It is the stricter sense of the term - a style, rather than a form, occurring in the course of recitative - which is relevant to this discussion. While the term *arioso* does not appear once in the manuscript of the St Mark Passion - which, given contemporary practice, is scarcely surprising - there is ample evidence of the style which is indicated in a few instances the term *adagio*, elsewhere by the instruction *a tempo*. Homilius uses *arioso* on the one hand in order to deliver quotations from the Old Testament (No. 16 bars 7/4-15/2, and No. 53 bars 15/4-18/2), on the other hand in order to express momentous utterances not given by the chorus. Given the gospel text, by far the larger number are in the second category. Only in one instance is *arioso* elsewhere applied, in No. 50, the only aria to be prefixed and indeed interrupted by passages of recitative.

The majority of *arioso* passages are short, from a mere one bar in length to eight bars. The shortest example occurs in No. 12. While in his St Matthew Passion J. S. Bach sets the text "Herr, bin ich's?" [Lord, is it I?] for chorus, moving from anxious imitation to pleading homophony, Homilius assigns the text to two tenors singing in the first instance (bars 3/3-4/3) in parallel thirds. The moment is repeated (bars 6/1-7/1), but this time there is added to the the pain

expressed in parallel thirds great sorrow conveyed by parallel sixths. In each case the underlying harmonic structure is the same: an urgently rising diminished chord issuing in decelerating *appoggiatura* figures. In No. 14, the recitative in which the institution of the Eucharist is recorded, the most sacred words of the Christian tradition "Nehmet, esset, das ist mein Leib" [Take, eat, this is my body] and "Das ist mein Blut des neuen Testaments, das für viele vergossen wird" [This is my blood of the new covenant which is poured out for many] are delivered in *arioso* in bars 4/1-6/1 and 11/1-15/1 respectively. Noteworthy here is the way in which, particularly in the second moment, there is a thematic foretaste of the aria which follows:

Ex. 42. Homilius: St. Mark Passion<sup>45</sup>

Jesus

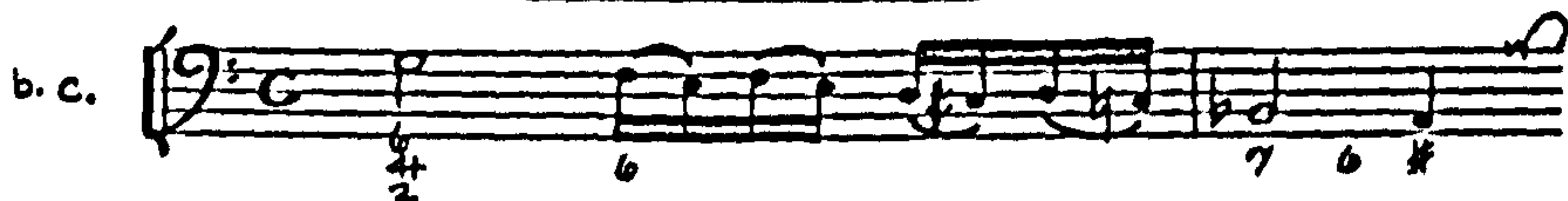
Das ist mein Blut des neuen Testaments

b.c.

At a purely musical level, such a thematic common factor serves to promote musical coherence. It would seem, however, that a more subtle theological motivation is at work. The contours of the initial theme of the aria, well shaped and fluent, are precisely meant to convey that what Jesus promised prior to his crucifixion has now, by his rising, been accomplished. Thus in the aria the words of invitation are set to music which, by its very link with what has preceded it, is theologically - if not musically -

the music of fulfilment. It is at the very least a clever device. A passage of *arioso* in No. 16 conveys the text "Ich werde die Hirten schlagen" [I shall smite the shepherd], one of the two instances in which the style is used to convey a saying from the Old Testament. The musical language here is the conventional language of rage, reminiscent of Händel's aria "Why do the nations so furiously rage" from the Messiah<sup>46</sup>. Reiterated semiquaver chords express the envisaged assault, while the scattering of the sheep is conveyed by a descending semiquaver scale at bar 13/3. The passage ends appropriately with an interrupted cadence at bar 15/1, signifying the decisive intervention of the risen Lord through his promised appearance to the disciples. Jesus' anguish in Gethsemane is likewise expressed in *arioso*. In No. 18 at bar 10/3 Homilius prepares the ground for the ensuing passage. Supporting the words "zu zittern und zu zagen" [to tremble and to falter] the continuo gives a linking phrase consisting of chromatically inflected appoggiaturas:

Ex. 43. Homilius: St Mark Passion, No. 18<sup>47</sup>



This phrase is then developed to support the words "Meine Seele ist betrübt bis in den Tod" [My soul is troubled unto death]. While the continuo moves ahead in hesitant semiquavers, signifying Jesus' emotional state, the articulation of that state is couched in an angular line



moving mainly in crotchets. Having thus clearly established the meaning of the figure at bar 10/3, Homilius sees fit to use a modification of the same music in No. 19, bars 5/3-13/1, for Jesus' urgent prayer to his Father. In No. 37, bars 5/2-8/1, *arioso* is used, further, to highlight Peter's recall of Jesus' prophecy that he, Peter, would betray his master. Here the bass line features inexorably descending scale figures, signifying perhaps Peter's descent into total misery. The awkward line at bar 7/3-4, supporting the word "verleugnen" is surely designed to convey the idea of betrayal; and indeed this launches the music into a final downward scale, issuing into a reprise of recitative conveying Peter's bitter tears of regret. No. 53 contains only a brief moment of *arioso* from bar 15/4-18/2. That moment serves to embolden the Old Testament quotation embedded in the gospel text "Er ist unter die<sup>40</sup> Übeltäter gerechnet" [He was counted among the malefactors]. As in the previous example, the composer conveys the solemnity of the utterance by allowing the harmony to move in the continuo while the voice sustains a pedal point (bar 16, c.f. No. 37, bar 5.3-6/1). The sharpening of the pedal D at bar 17/1 is clearly intended to give musical expression to the syllables "Übel" [evil] to which it is sung. Devices already noted in connection with *arioso* passages in Nos. 18 and 19 are again employed in No. 59 from bars 6/3-11/2 and again from 12/3-17/2: a continuo part moving at twice the speed of the vocal part; careful phrasing of pairs of quavers in the

bass, which allows for strategically placed appoggiaturas; an angular vocal line characterised by falling 7ths, chromatic inflection and suspension. The text "Eli, Eli, lama asabthani?"<sup>48</sup> is heard first in the key of d-minor, then in translation a tone higher. This modulation serves to differentiate the translation from Jesus' own utterance, to heighten the harmonic tension, and to lead naturally into the following aria.

Of the passages of *arioso* which occur in connection with the text of the gospel delivered otherwise in recitative, No. 27b is perhaps the most interesting and cleverly wrought. This is the moment at which the two false witnesses have their say. Here, as in No. 12 discussed above Homilius prefers to treat the text as a vocal duet rather than as a chorus. The rhythm is that of the minuet, potentially the most arch of the dances of the 18th century. Beginning jauntily in parallel thirds, these witnesses might seem to hold promise of giving damning testimony, were it not for the fact that their key of C-major is at variance with the G-major of the continuo: there is no mistaking the false relation in bar 16. And indeed, once perpetrator and accomplice deliver the so-called substance of their accusation, conveyed by means of imitation, it soon becomes clear that they are quite literally going in opposite directions:

Ex. 44. Homilius: St Mark Passion, No. 27<sup>50</sup>

T. 1. Tem-pel, den Tem-pel, der mit Hän-den ge-macht ist, ab-(brechen)

T. 2. Tem-pel, der mit Hän-den, mit Hän-den ge-macht ist, ab-(brechen)

In excruciating parallel 7ths (bar 23) they stumble towards the end of their first accusation: "Wir haben gehöret, daß er saget: „Ich will den Tempel, der mit Händen gemacht ist, abbrechen"" [He said, I will destroy the temple built with hands]. To the text "„und in drei Tagen einen andern bauen"" [and build another in three days] yet another phrase couched in parallel thirds would seem to hint that they may have retrieved unanimity, but the false relation of bar 16 recurs at bar 26, and further, when at bar 27 it seems as though a cadence is inevitable, the continuo takes the harmony away from C-major to a-minor. For the final part of the accusation, "„der nicht mit Händen gemacht ist"" [a temple not made by hands], the witnesses exchange rôles, the lower voice now acting as accomplice. At bar 35 Homilius again avoids a full close. In the final two bars (35 and 36) the listener is misled into believing that the continuo may just have switched its allegiance to the false witnesses. The first note of bar 37 is not, however, as we might have begun to fear, a resounding C, but rather a resolute C#, a device which not only implies damnation of the false evidence, but at the same time assigns the false witnesses to the devil, given that the interval G-C#, the tritone, is still for Homilius *diabolus in musica*. Though

it is carefully sewn into the tapestry of the music, this passage of *arioso* most nearly approaches the third of the definitions offered by Westrup, that of a virtually self-contained and balanced musical statement.

It is almost inevitable that the passages of *arioso* in the St Mark Passion should be overshadowed by the sheer proportion of musical effort devoted to aria. Yet the aria was a form well tried by Homilius long before the composition of this work, and the danger of falling into a variety of routines was ever present. Even in his handling of *arioso* there is the tendency to exhaust certain manoeuvres: the appoggiaturas and angular lines conveying Jesus' agony of mind and body; the vocal pedal points; and the odd harmonic wrench in which art fails to conceal art. Notwithstanding, Homilius at times achieves in these passages a depth of feeling and subtlety of expression absent elsewhere; passages, such as the last discussed, in which he has found the most felicitous musical means of expressing his acute theological insight.

#### 4.5. Arias

##### 4.5.1. The Musical Function of the Arias

The relationship between aria and recitative in the St Mark Passion is quite different from that in many of the shorter cantatas of Homilius or indeed in the lengthy Wir glengen alle in die Irre. In works such as these recitative and



aria, in line with the convention of the day, mostly form two sides of one coin. In the St Mark Passion the situation is different. In only one instance, No. 50 Jerusalem, wie wütest du, is an aria inextricably linked to a recitative, by which it is, here for dramatic reasons, both preceded and, in the course of the movement, interrupted. With that qualification, it remains true to say that recitative is a procedure reserved for the gospel text. The abandoning of one of the conventional functions of recitative in this way, far from being an impoverishment, yields the benefit of a certain streamlining, giving the gospel text pride of place. While, from a textual point of view, the recitatives form the backbone of the work, from the musical point of view they are tonally the most elusive component. Thus the main function of the arias, whatever their position in the work as a whole, is to reclaim tonal land from the flow of recitative. Secondly, the arias serve as a rule to punctuate the main stages of the passion; this is true of Nos. 7, 15, 22, 30, and again of Nos. 50 and 60. The regularity with which the arias occur is strikingly clear from even the numbering. Nos 36, 41 and 64 form exceptions to this rule, and for good reasons which will be discussed below. The arias serve a third important function, in that, taken in sequence, they plot in tonal terms the progress of the passion. This will be discussed at greater length below.

#### 4.5.2. The Musical Language of the Arias

The musical language of the arias is determined on the one hand by the nature of the texts chosen to illuminate the passion story, on the other by the range of stylistic elements available to the composer. These have already been discussed in Chapter 2 above<sup>51</sup>. In the St Mark Passion there is an abundance of procedures characteristic of the *Empfindsamer Stil*: the use of suspensions and appoggiaturas in order to heighten emotional tension, recourse, often within the context of suspensions, to Lombardic rhythms, as a means of emphasis, as in No. 7 bar 6 and subsequently, or a means of amplifying a *tenuto* chord, as in No. 7 bar 12 and subsequently, or No. 60 bar 14 and subsequently. Typical of the style is the element of harmonic surprise, expressed by an unexpected modulation, as in No. 70 bars 32-35; or the element of acoustic surprise created by sudden fortissimos in a context otherwise no more than mezzoforte. Typical, also, is the use of chromaticism as a purely cosmetic feature which, however extreme, as in No. 7 bars 33-38, is fundamentally the adornment of an otherwise solidly diatonic utterance. Of the pre-classical elements the most significant is the preference for 4-bar periods and the tendency to align periods in two balancing halves. With the possible exception of No. 30, Verdammt ihn nur, ihr ungerechten Richter, there is scant evidence of the kind of sound, to be found elsewhere in the cantatas, which presages the fast

opening movement of the later 18th Century symphony, e.g. the splendid opening movement of the cantata Preise Jerusalem den Herrn. No. 41, Mit Preis und Ruhm gekrönt, with its martial symphonic gestures, is rooted in the pre-classical era. There is throughout the work ample evidence of the sub-division of the main beat into triplets, e.g. especially in Nos. 7, 15 and 41. The most significant influence on the arias in the work is that of the contemporary Italian opera. In the St Mark Passion we find the typical admixture of dramatic and lyrical arias. To the first category belong Nos. 30, 36 and 41; the majority belong to the second, Nos. 7, 15, 22, 50, 60 and 64. As in Italian opera, the *da capo* form predominates. The very nature of the passion story admits the possibility of juxtaposing storm and idyll. This occurs most clearly in No. 50, where the raging of the Jews, conveyed in turbulent semiquaver figures and restless chromaticism, is contrasted with the destiny to which Jerusalem had been called, a community acceptive of the Good News. This rejected destiny is presented musically in a brief pastoral moment, bars 26-27, which subsequently serves as a figure of grief, bars 28-29.

#### 4.5.3. Technical Features of the Arias

- 4.5.3.1. **Thematic material:** The processes of musical thought which in turn generate melody are fairly limited in number. That there should be a limited number of *idées fixes* is in all

probability not so much the product of an intention to secure thematic unity, but rather the sub-conscious response of the composer to the afore-mentioned theological limits implicit in the passion narrative. The thematic kernels may be divided into two categories: a) those based on stepwise movement, and b) those which describe some form of arpeggio. Examples of the various procedures employed are listed in Appendix 3 under the sub-heading Chapter 4<sup>th</sup>. Of the first the falling second is by far the most important, viz. examples 1-10. Two circumstances may be distinguished. In the first, the second of each pair is stressed (1, 3, 6, and 7). Further, this may happen *simpliciter* (ex. 1) or in decorated form (exs. 3, 6 and 7). In ex. 3 the thematic figure is further exploited within the structure by chromatic inflection. In ex. 6 the basic shape is decorated by means of idiomatic violin arpeggios. The second circumstance is characterised by a stress on the first of each pair. This thereby yields an *appoggiatura*. The simplest instance of this procedure can be seen in ex. 2. In a few examples (4, 5, 8, 9 and 10) a note of longer value, expressed either simply (ex. 4) or decorated melodically or rhythmically (exs. 5, 8, 9 and 10) issues in a suspension resolving on to the second of the pair. Frequent, too, is the doubling of the two-note kernel to produce a fragment of four notes (exs. 11-26). The plaintive fragment E-flat falling to B-natural (ex. 11), for example, recurs throughout the work (e.g. exs. 14, 15, and 31). Transformed



into the major mode and rhythmically enlivened it occurs as a symbol of reconciliation (*Versöhnung*) in the final chorus (ex. 20). This kernel is found in both descending and ascending forms. Often the basic shape is decorated, for example by dotted notes and trills (exs. 17 and 24), by triplet figuration (ex. 22), or by a combination of procedures such as triplets and appoggiaturas (ex. 25). Elsewhere the shape is subjected to chromatic distortion (exs. 21 and 23). Stepwise motion is by no means restricted to the interval of a 4th. Lines describing a rising or descending 6th also occur, if less frequently (exs. 26-32). The leap of a 6th, whether major or minor, is frequent both in anacruses (exs. 32-35) or within the line (exs. 36-40). Of the thematic kernels based on arpeggios those describing a minor 7th are not uncommon (exs. 41-44 and 48). The chord of the diminished 7th underlies a number of thematic fragments which are often thrown into greater relief by dint of unusual orchestration (ex. 45) or by *unisono* delivery (ex. 47). Movements 30 and 41 yield examples of thematic material based on common chord arpeggios (exs. 49 and 50).

- 4.5.3.2. Thematic development: One of the most striking features of Homilius's style of composition is the sheer plethora of melodic material. This surfeit of material would seem to be more a function of theological pre-occupation than musical necessity. While there is scant evidence of the kind of thematic interaction and development which became the

hallmark of the symphonic thought of the next generation of composers, it would, however, be wrong to assume that there is never any relation either between the constituent elements of a melody on the one hand or between discrete melodies on the other. It would perhaps be fair to describe such development as there is as rudimentary in nature. A variety of procedures may be distinguished. There is, firstly, the development of thematic fragments in order to produce a discrete melodic period. A good example is to be found in the opening melody of No. 60 where both the anacrusis and descending lines are developed to form a well-rounded melodic period:

Ex. 45. Homilius: St Mark Passion, No. 60<sup>53</sup>



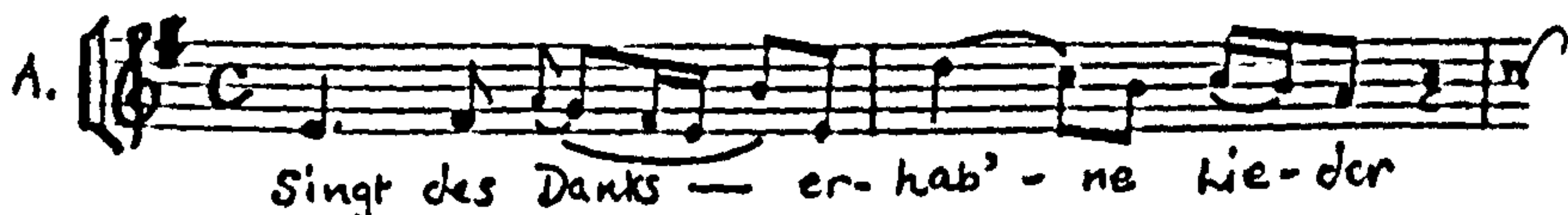
Secondly, there is the process whereby the second half of a melodic period is repeated sequentially to form the first half of the answering melodic period:

Ex. 46. Homilius: St Mark Passion, No. 36<sup>54</sup>



A third procedure is the continuation of a rhythmic idea to support a new melodic shape, as in No. 15:

Ex. 47. Homilius: St Mark Passion, No. 15<sup>55</sup>



There are, fourthly, instances in which thematic elements from different contexts are juxtaposed in order to create a fresh melodic perspective. The following example is again taken from No. 15:

Ex. 48. Homilius: St Mark Passion, No. 15<sup>56</sup>



Fifthly, there is ample evidence of alteration by minor adjustment; hardly surprising, since, given the essentially diatonic nature of the musical language, the simplicity of the underlying melodic skeleton permits endless variation of melodic inflection. Clearly this is a purely cosmetic form of development. The following example from No. 50 illustrates the point:

Ex. 49. Homilius: St Mark Passion, No. 50<sup>57</sup>

In this context should be mentioned, sixthly, a procedure which is arguably a form of thematic development, namely the change in status of a thematic fragment either later in the A-section of the *da capo* movement, or more likely in the B-section. A good example of this technique is to be found in No. 22, where the semiquavers heard first as a fairly insignificant figure in the upper strings in bar 6 gradually dominate the texture of the B-section. Connected with this is a seventh procedure whereby a thematic fragment,



originally forming part of one of the main themes, is allowed to infiltrate the music extensively. Such fragments generally have musico-rhetorical implications. Two examples will illustrate this, the first from the opening movement of the work.

Ex. 50. Homilius: St Mark Passion, No. 1<sup>st</sup>

Example 50 consists of three staves of musical notation. Staff (a) is for Violin 1 (V.1) in treble clef. Staff (b) is for Violin 1 (V.1) and Violin 2 (V.2) in treble clef. Staff (c) is for Oboe (ob.) and Violin 1 (V.1) in treble clef. The music is in G major (one sharp) and common time (C). It features a melodic line with various intervals and a prominent appoggiatura figure.

The second example is from No. 7, where the appoggiatura figure in the melody at bar 5 is used in the bass to stitch melodies together and even to provide new melodic material:

Ex. 51. Homilius: St Mark Passion, No. 7<sup>th</sup>

Example 51 consists of three staves of musical notation. Staff (a) is for Bass (b.c.) in bass clef. Staff (b) is for Violin 1 (V.1) in treble clef. Staff (c) is for Bass (b.c.) in bass clef. The music is in G major (one sharp) and 3/4 time. It features a melodic line with various intervals and a prominent appoggiatura figure.

On occasions Homilius does not make explicit the link with earlier material and so forfeits a measure of economy. This state of affairs is perhaps a function of the speed with which such works had to be penned, given the considerable demands on the cantor's time, perhaps the product of lack of perception. A good example of this occurs in No. 7 at the beginning of the B-section (bars 125-128) where the new



soprano and first violin melody would have accom<sup>m</sup>modated a version of the important theme of bars 9-12.

4.5.3.3. **Melody:** The predominant melodic shape is the 4-bar period (or, as in No. 22 or No. 64, the 2-bar period in slower tempi). Frequently this unit is sub-divided into two equal parts of which the second is either a repetition, straightforward or decorated, of the first, or else a sequential progression. Of the many examples the following are a few: No. 7 bars 9-12 and bars 125-128; No. 15 bars 7-8 and bars 55-56; No. 22 bars 5-8 and bars 9-12; No. 30 bars 105-108; No. 41 bars 6-7 and bars 11-14; No. 50b bars 21-24; No. 60 bars 42<sub>e</sub>-46<sub>i</sub>, and bars 56<sub>e</sub>-60<sub>i</sub>; and No. 64 bars 4-5. The 3-bar period is less common in this work than elsewhere in the composer's output. In No. 36 the initial vocal phrase is couched in terms of a 3-bar period, but the extra bar is, as it were, made up in the orchestra, bars 33-36. Such periods are, however, to be found in precisely the movements in slower tempi mentioned above, in No. 22 bars 37-39, bars 39-41 and bars 96-98. In No. 64 the initial melody is couched in a 3-bar period in bars 1-3. While the basic 4-bar period predominates, it is frequently altered by means of extension or distortion. In No. 7 bars 72-77 the original 4-bar period is extended by 2 further bars to drive the music from Bb-major towards c-minor. The reverse procedure occurs, for example in No. 41 at the beginning of

the B-section bars 110-114 where a 4-bar shape is prefixed by a 2-bar shape. In No. 30 there are examples of 5-bar periods of which the first bar is an extended anacrusis, bars 41-45 and bars 58-62. There is a fine example of a distorted period in No. 7 bars 13-15 where, for reasons of theological emphasis, the first bar of a basic 3-bar period occupies 3 bars, yielding a 5-bar unit:

Ex. 52. Homilius: St Mark Passion, No. 7<sup>80</sup>

Less frequent is the irregular period, to be found usually approaching a cadence point, as in No. 22 bars 33-37, where the unit is 5 bars in length, or in the same movement bars 99-105.

In the course of his volume on Homilius, John declares that „Im Kantatenwerk von Homilius spielt die Affektgestaltung eine große Rolle.“ [in the cantatas of Homilius the depiction of emotion plays a large part]<sup>81</sup>. The contention of the present writer is that this rôle in the St Mark Passion is not so much large as fundamental. More precisely, melodic invention is largely governed by two

chief factors: a) the prevailing "Affekt" of the movement and b) musico-rhetorical devices appropriate to the text.

4.5.3.4. **Rhythm:** A striking rhythmic feature of the arias is anacrusis, whether simple or compound. The recognition of the latter will be particularly important in performance, where melodic lines might otherwise appear tautologous and hence tedious. Nowhere is this more evident than in the *exordium*

Ex. 53. Homilius: *St Mark Passion, No. 1<sup>st</sup>*



The appoggiatura, again in simple or decorated form, is a ubiquitous rhythmic feature of the work, often, as in the *exordium*, coupled with anacrusis figures:

Ex. 54. Homilius: *St Mark Passion, No. 1<sup>st</sup>*






Typical of the style of the pre-classical era is the extensive use of syncopation of the type ♪ ♪ ♪, both in this and in decorated forms.

Ex. 55. Homilius: *St Mark Passion, No. 7<sup>th</sup>*



Ex. 56. Homilius: St Mark Passion, No. 22<sup>65</sup>

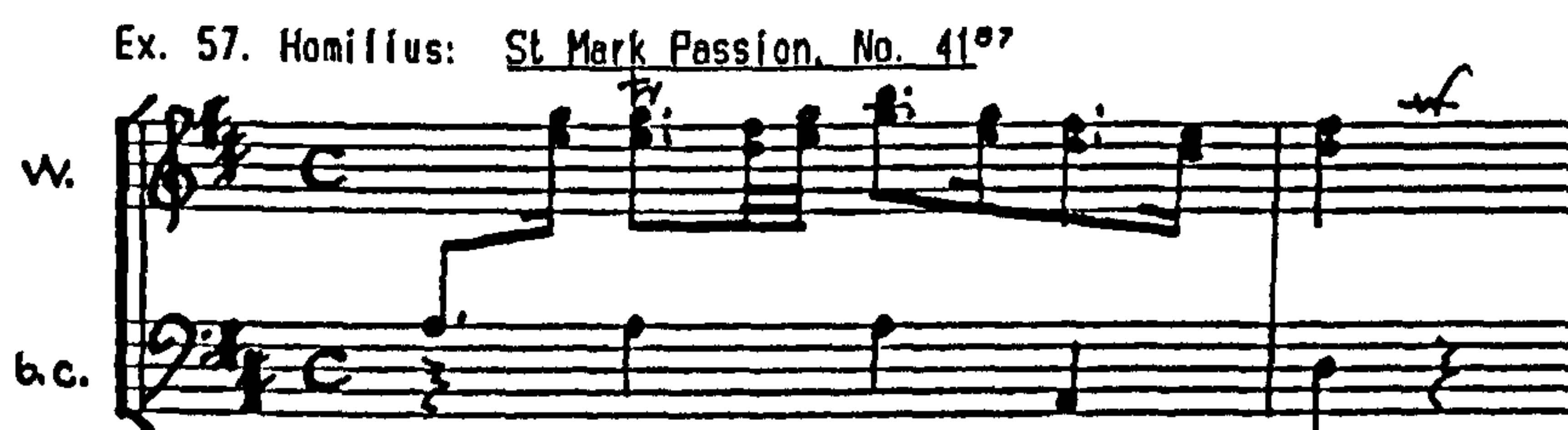
Though not so in every instance, this kind of syncopation is, as John rightly points out, often associated with "limping, raging, pounding heart and fear"<sup>66</sup>: this is true of the last three examples given. A very clear example of this occurs in No. 22 at bar 26 to convey the text "my heart is seized with fright" (*mein Herz erschrickt*). In No. 36 and No. 70 the rhythmic pattern  $\frac{3}{4}$   |  |  predominates, conveying in the first instance the imminent wrath of God, and in the second instance joyful reconciliation. It is a rhythmic pattern used elsewhere by the composer, e.g. in the soprano aria Ich singe seinen Namen, fifth movement of the cantata Ein hoher Tag kömmt; in the first movement of the cantata Uns ist ein Kind geboren; and in the soprano aria Mein Herz ist fröhlich, Gott, in mir, fourth movement of the cantata In der Zeit meiner Noth. A signal feature of the rhythmic style is likewise the tendency to lapse into triplet figuration. This may occur either as the inflection of a melodic line, as in the upper strings in the initial bar of No. 7, or it may become the principle rhythmic feature of a melodic period, as in No. 7 bars 16-19; in No. 15 bars 9-12; and in No. 41 bars 6-9. In the last three instances the



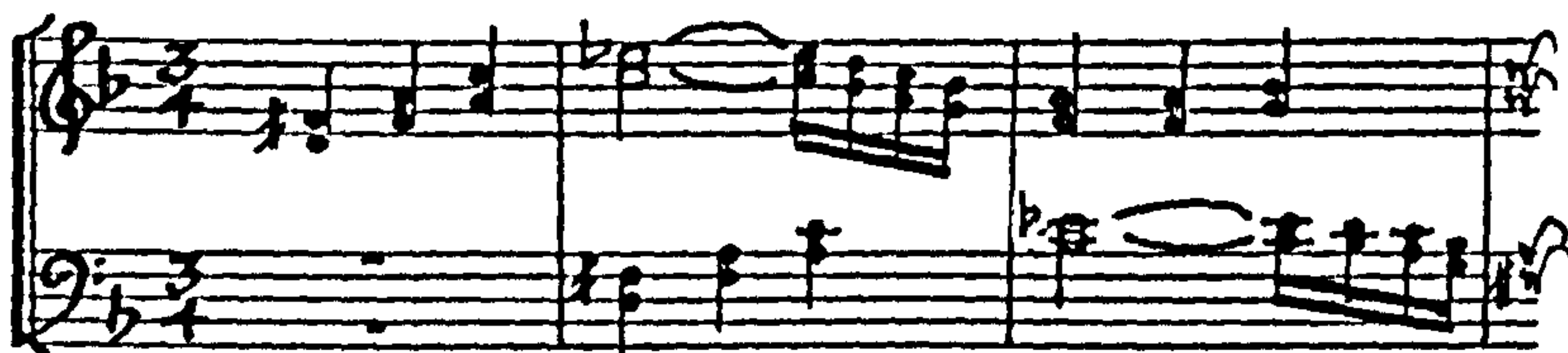
triplets serve to bring rhythmic life to a line which would otherwise follow the note values of the bass.

Rhythm, like melody, is used by the composer to serve a variety of rhetorical purposes.

- 4.5.3.5. **Harmony:** As is the case in the rest of Homilius' works, the harmonic language of the St Mark Passion is essentially diatonic: chords I, IV and V are fully exploited. Of the more adventurous diatonic harmonies may be mentioned chords of the 9th, not perhaps the most felicitous sound, are employed in the major to express the fulfilment of God's work of reconciliation, as in No. 70 bars 40 and 42, and an abundance of glory, as in No. 41 bar 19:



or in the minor, an abundance of sorrow, as in No. 1 bars 14, 36, 37, 54 and 55, and in No. 7 bar 7; or the dire consequences of failure to recognise the Christ, as in No. 36 bar 10:

Ex. 58. Homilius: St Mark Passion, No. 36<sup>ss</sup>

Chromaticism is almost invariably a function of rhetoric. This last harmony, verging on the chromatic, clearly contains from the 3rd to the 9th of the chord a diminished 7th which Homilius presses into similar service. Both the *exordium* and No. 22 bristle with this chord which underlines the sorrow of Christ. Likewise it occurs frequently in the *recitativo* sections of No. 50, where it underlines the apostasy of Jerusalem. In No. 7 at bar 95, supported by insistent quavers in the lower strings, it expresses the word "distress" (Not). In No. 30 it occurs at bars 105 and 107 to convey injustice (ihr ungerechten Richter). In No. 60 the words "killeth" (tötet) in bar 57 and "wrathful" (zornig) in bar 59 are set in unison to a line which describes a diminished 7th. In the final aria, No. 64, this chord expresses the idea "we sinners" (wir Sünder). On occasions Homilius perhaps pushes chromaticism beyond acceptable limits. In No. 7, for example, in the two passages from bar 33-38 and from bar 78-85, the false relation between the second violin and the bass on the third crotchet of each alternate bar effectively convey the notion of extreme grief; but on neither occasion is the entry of the passage from the point of view of tonality adequately

prepared. Put to good effect, however, is the device whereby the minor mode is suddenly introduced and equally suddenly quitted. Of this procedure, which is significant also in the tonal relationship between key movements, the above-mentioned moments in No. 30, bars 105 and 107, are an example; in No. 7 bar 42 to convey the word "weep" (weine); clearer still the passage in No. 41 bars 12-15 and subsequent repetitions. Here, where bold major yields to cowering minor, is expressed the glory of the One to Come and the effect of that coming on his subjects, a favourite theme of the composer. The juxtaposition of major and minor modes, positing some form of struggle, is fundamental to the soprano recitative and aria, No. 50. Neapolitan harmonies are also employed in the arias, for example in No. 36 bar 79 to convey the word "condemn" (verdammt), in No. 50a bar 15 to convey the word "blood" (Blut), and in No. 64 bar 25 to express "the fearful arm of death" (dem fürchterlichen Arm des Todes). More extreme chromaticisms occur occasionally. A fine example is to be found towards the end of the *exordium* at bar 77, where the words "Tränensee" and "Ach" are heard in distant Cb, a move reminiscent of the last bars of J.S. Bach's chorale prelude O Mensch, bewein dein Sünde groß. Unexpected modulation is also used rhetorically. In No. 15 at bar 2, for example, the momentary move away from G-major towards a-minor is doubtless designed to convey the way in which sin drives the individual away from the straight path, represented by the tonic. In the final

chorus, No. 70 at bars 33-35, the music takes a sudden chromatic turn towards a-minor at the mention of Christ's death on the cross. Homilius frequently thins down the harmonic texture to unisons to convey momentous information, as in No. 36 bars 5-8 depicting the anger of God descending upon faithless man, or in No. 60 bars 57-60, which, as it were, lays bare the cruelty of the judgement passed on the Saviour. A most striking instance of unisons occurs in No. 30 from bar 135, depicting first in quavers, then in a cascade of descending semiquavers, the return of the world to the primeval void:

Ex. 59. Homilius: St Mark Passion, No. 30<sup>oo</sup>



Elsewhere unisons may serve to reinforce a cadence, as in the same movement at the end of the A-section, bars 133-134; or in No. 36, bars 30-32. A variation of this procedure occurs where the voice holds its own part against unisons in the orchestra, as in No. 7 bars 149-152; and in No. 36 bars 157-158, where the unison quavers in the strings are designed to convey mocking laughter, a reference back to the phrase



"Ihr spottet" [ye mock] in bar 155. Reference must be made here also to the rhetorical figure *abruptio*, an unexpected silence in the course of a musical texture. In No. 60, bars 150-151 and again bars 167-168, there seems to be no immediate answer to the question "Warum hast du deinen Gesalbten verlassen" [Why hast thou forsaken thine anointed?]

- 4.5.3.6. **Counterpoint:** The arias, as one would expect, are not rich in counterpoint. There are no instances whatever of fugal writing. There is, however, some deployment of imitative procedures. The most striking of these by far occurs in the *exordium*, where the initial melody, announced by the violins, is taken up in the bass in bar 3. The initial melody is rich in meaning: it conveys the loneliness of Christ as he takes up his cross, bound for certain death and, as the end of the phrase intimates, destined to ascend to the Father. The imitative entry of the bass at bar 3 denotes in musical terms the acceptance of the challenge to the faithful listener to join Christ on his solemn journey and to take up one's cross for his sake. There is a fair measure of imitation in No. 30, much of it rhythmic in nature rather than strict. The rising arpeggio in the violins in bar 5 is imitated rhythmically in the bass a bar later, suggesting the pursuing of Christ by the unjust judges.

4.5.3.7. **Word setting:** Homilius' treatment of words is of variable quality. In general the setting takes the rhythm of the text seriously. There are indeed examples in which the melody not only reflects the content of the text, but also does full justice to the rhythm of the German. In No. 7 at bar 20f. the natural stress and punctuation of the phrase "Mensch, empfinde doch Erbarmen" [Be merciful, o mortal man] are eloquently conveyed by means of a hemiola. The same is true of the question "Weißt du, was dein Richter saget:" [Well thou knowest what thy Judge sayeth:] at bar 137f., a question which is answered in a solemn descending line, bars 142-145. In No. 64, at bar 12f. and subsequently, the text "dem fürchterlichen Arm des Todes übergeben" [consigned to the fearful arm of death] is set in such a way as to throw the word "Tod" [death] into relief. Infelicitous settings must also be noted. In No. 30, bars 58-62, the words "verdammt ihn nur, den Schöpfer der Natur" [condemn him, if ye must, the author of creation] have fallen victim to the necessity of emphasising the cadence. In No. 36, at bar 41, the word "ein" is falsely emphasised apparently to keep the voice part aligned with the oboes, and in the same movement, bars 116-119, the word setting again falls victim to the cadence. In No. 41 it is difficult to escape the conclusion that the composer has put his chief effort into the composition of the music, leaving the text to be fitted in as best it can. However appropriate the quicker delivery, in quavers rather than crotchets, of the text "Er wird nicht

lange mehr verzieh'n" [much longer he will not delay], the actual setting is awkwardly four-square. The final movement of the work, No. 70, arguably contains some of the poorest marriage of words and music in the entire work. The line "der Himmel jauchzt, die Halleluja singen" [the heavens exult, with hallelujahs echoing] is an instance of the composer's determination to fit the words, suitable or not, to a rhythmic *idée fixe*.

#### 4.5.4. The Structure of the Arias, Exordium and Conclusio

Homilius conceived the majority of the arias of the St Mark Passion in *da capo* form. The basic skeleton may be presented as follows, where "r" stands for a section of orchestral ritornello, and "v" for a vocal section:

A-section					B-section	
r <sub>1</sub>	v <sub>1</sub>	r <sub>2</sub>	v <sub>2</sub>	r <sub>3</sub>	v <sub>3</sub>	r <sub>1</sub> (modified)

This scheme applies to Nos. 7, 22, 30, 36, 41, 60 and 64. The motto opening is represented by "r<sub>1</sub>". The remaining movements may, however, be considered at the same time, since much that can be said about the true *da capo* forms also applies to them. This sub-section invariably serves the function of establishing the tonic key of the movement. Equally important, it contains, succinctly presented, the main themes which serve to illustrate the text and to preserve the predominant "Affekt". The internal structure of the sub-section is generally fourfold, consisting of a) the first period, b) an answering period, c) a third period

- usually climactic in nature, almost invariably featuring sequences or repetitions - which prepares the way for d) a final period usually embellished with cadential re-inforcement. This basic pattern is, however, often subject to subtle variation. In No. 15 (not a *da capo* form) an extra period is inserted, bars 5-6, to prepare for the important following period which conveys God's grace, theologically the main focus of the movement. In No. 30 the fourth period ends unusually with a half-close at bar 16, thus allowing a 2-bar phrase to carry the full close. Before it wins the day, however, it has to do battle with the striking 2-bar phrase, bars 18<sub>2</sub>-20, which convey the text "Verdammt ihn nur" [Condemn him, if ye must] In the view of the writer, these motto openings contain some of the finest and most fluent sounds of the work, sounds the quality of which the composer mostly failed to match later on in the movement.

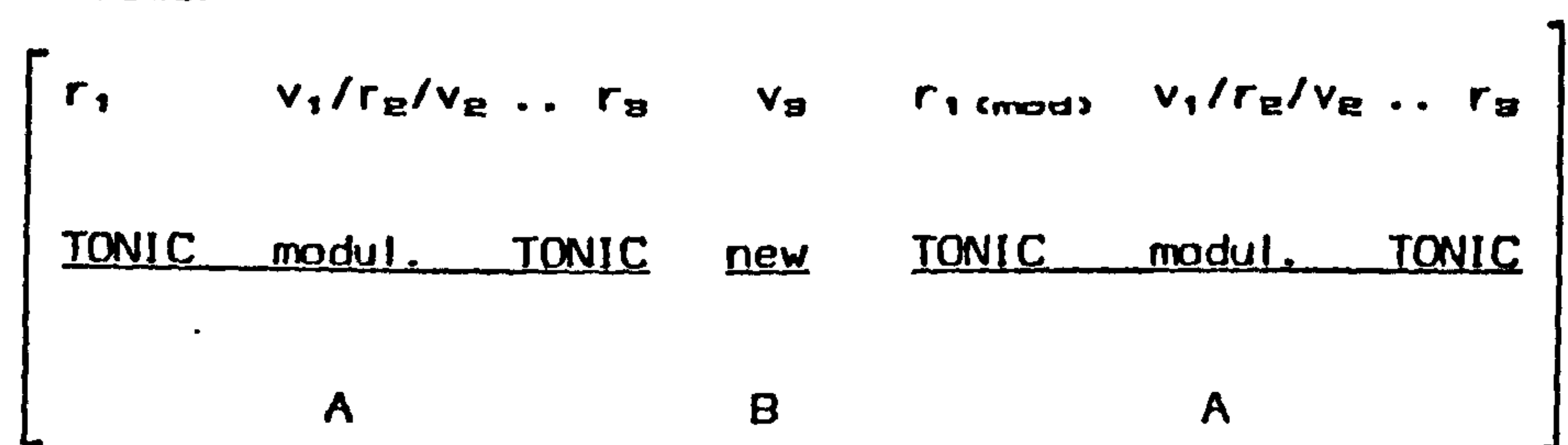
The first vocal sub-section "v," invariably incorporates modulation, mostly to the dominant, but also to the relative major, as in Nos. 7 and 36, and to the relative minor, as in No. 41, where, strangely for a movement of such pomp, the dominant plays a relatively insignificant rôle. To this section is generally assigned the first half of the text. Frequently, in a passage of coloratura writing for the soloist, a key word is highlighted: "weine" [weep] in No. 7 bars 33-43; "freundlich" [gracious] in No. 15 bars 19-25; "verdammt" [condemn] in No. 30 bars 43-49 - a shorter



instance than the others; "danken" [thank] in No. 50 (25-32); and the words "betet und klaget" [prayeth and maketh moan] in No. 60 bars 43-50. In the last example the voice sustains a long note against a moving orchestral part, signifying the constancy of prayer, whereas the word "klaget" is set in a pattern of descending suspensions. The function of sub-section " $r_e$ " is generally to confirm the new tonality, though in two cases, Nos. 7 and 41, modulation takes place.

The following sub-section " $v_e$ " supports a repetition of the first half of the text. It is the course of this sub-section which often sheds light on the way in which Homilius used tonality. Beginning as it does in a key other than the tonic, it is, to the ear now attuned to later symphonic writing, astonishing how early the composer returns, indeed apparently retreats, to the tonic. In No. 7 this happens already around bar 76 after only 16 bars of the new sub-section; in No. 22 at bar 48 after only 6 bars of the sub-section; in No. 41 at bar 67, again after only 6 bars of the sub-section. This strikes the ear of the modern listener as a loss of tonal nerve. In this work, as elsewhere in the composer's oeuvre, the relation between melody and tonality differs from that to be found in the works of the later symphonists. Here tonality is the servant of melody, and melody in turn is the servant of the text. Tonality, with the inherent possibility of modula-

tion, provides the frame upon which the garment of the music may be woven. Far from being a loss of tonal nerve, the early return of the tonic betokens a concern for tonal balance: for this sub-section and the following " $r_3$ " must in effect act as a tonal counterpoise to the opening ritornello. The complete pattern may be summarised as follows:



Sub-section " $v_3$ " is given over to the delivery of the second half of the text. This is generally concluded with greater dispatch than in the A-section, and the input of the ritornello, if it occurs at all, is restricted to brief interpolations, as in No. 60 bars 161-163, an orchestral "amen" to the pleading for Christ's life.

Leaving aside for the moment the first and last movements of the work, the alto aria and chorus No. 15 and the tenor recitative and aria No. 60 are essentially variants of the *da capo* form. In No. 15 the realisation of a *da capo* form is simply interrupted by the entry of the chorus. It is worth pointing out that the link is effected at bar 74 by the typically baroque procedure of manufacturing an imperfect cadence in the wake of a full close. No. 50 is a more complicated instance. The initial recitative here replaces

the initial "r," sub-section, and a recurrence of recitative occupies the place formerly allotted to "v<sub>3</sub>". Thus far the tonalities of a-minor and A-major have taken no account of each other. It is only through the recurrence of the recitative that the aria is forced to take cognizance of the minor mode. Taking a-minor as a new starting point the music has, as it were, to re-capture the major mode at the end of the movement. The *exordium* and *conclusio*, while sharing ritornello procedures with the other arias discussed, have their own particular structure. In No. 1 the nature of that structure is in measure dictated by the chorale melody, So gehst du nun, mein Jesu, hin which has the form AABA. It is in essence a simplified version of what J. S. Bach would have on occasions described, if somewhat misleadingly, as a "chorale fantasia chorus"<sup>70</sup>. In Homilius' hands the following plan results: r<sub>1</sub>, A (text lines 1 & 2), r<sub>1</sub> (1st modification), A (text lines 3 & 4), r<sub>1</sub> (2nd modification), B (text lines 3 & 4), A (text lines 5 & 6). The *conclusio* is the only true binary movement of those considered in this section. It is from a musical point of view a rather shallow piece which seems to turn the momentous work of God in Christ into a rather routine and easily accomplished affair.

#### 4.5.5. Treatment of Orchestral and Vocal Resources

Under this heading we shall give brief consideration to Homilius' treatment of orchestral and vocal resources on the one hand, and to dynamics on the other. For a consideration

of tempi the reader is directed to Critical Apparatus 3 of the accompanying volume<sup>71</sup>.

That the composer should have furnished his St Mark Passion, a work significant by dint of its genre and sheer scale, with an orchestra of only modest proportions gives pause for thought. For whatever reason, Homilius has sacrificed the more extravagant tone colours of the oboe d'amore, used for example in the cantata Ihr stillen Zeugen meiner Qual, which would have been entirely appropriate in Nos. 7 and 22. More curious still is his scant deployment of timpani in dissociation from the usual band of trumpets (clarini), of which the latter would have been entirely appropriate in Nos. 41 and 70. If the evidence of scoring adduced in Appendix 2 sub-sections A and B<sup>72</sup> is accurate, then it would indeed seem that a modest orchestra was deemed more appropriate for passion music. The violins in general present the basic vocal line, amplified by appropriate and idiomatic melodic figures, in a way which might be described as covert doubling. Only in Nos. 22 and 64 does the violin writing approach independence, where it either accompanies the bass soloist with largely syncopated figures or, jumping in where he pauses for breath, delivers a kind of melodic *style brisé*. The second violin is generally independent of the first only inasmuch as the harmony makes that imperative. The viola either doubles the bass line, where the upper strings are delivering sufficient harmony, or else it fills



In either the middle of a three-part harmonic texture or the second bottom of four parts. Where other instruments are employed, it is the main function of the oboes and flutes to double the violins, and of the bassoons to double the bass line. Horns, where used, serve to bind the harmonic texture together. Nor are doublings slavishly pursued. In a way which is craftsmanlike rather than skilful, Homilius allows woodwind and horns to enter and quit the texture in accordance with the momentum of the music and the need for emphasis. The composer has nonetheless taken care to allot to each of the main instrumental pairs one movement in which it has pride of place. In No. 41 the horn players have the opportunity of displaying their agility; in No. 50 the spotlight is on a flute duo; in No. 60 solo oboe and bassoon are in the forefront; and in No. 64 the muted violins hold centre stage. Already in No. 36 the woodwind band forces the rest of the orchestra to temporary silence, as the two oboes hold sinister dialogue with the bassoons over threatening tremoli in the timpani.

Of the vocal soloists Homilius makes considerable demands in terms of both the range of voice required and the high tessitura. The soprano is expected to operate within the range D-A' in No. 50, and Eb- Bb' in Nos. 7 and 64; the alto in both Nos. 15 and 36 between A<sub>1</sub>-D'; the tenor between D<sub>1</sub> and Ab in No. 30, G in No. 60; lastly the bass between Bb<sub>1</sub>,-Eb in No. 22, and a still greater range between

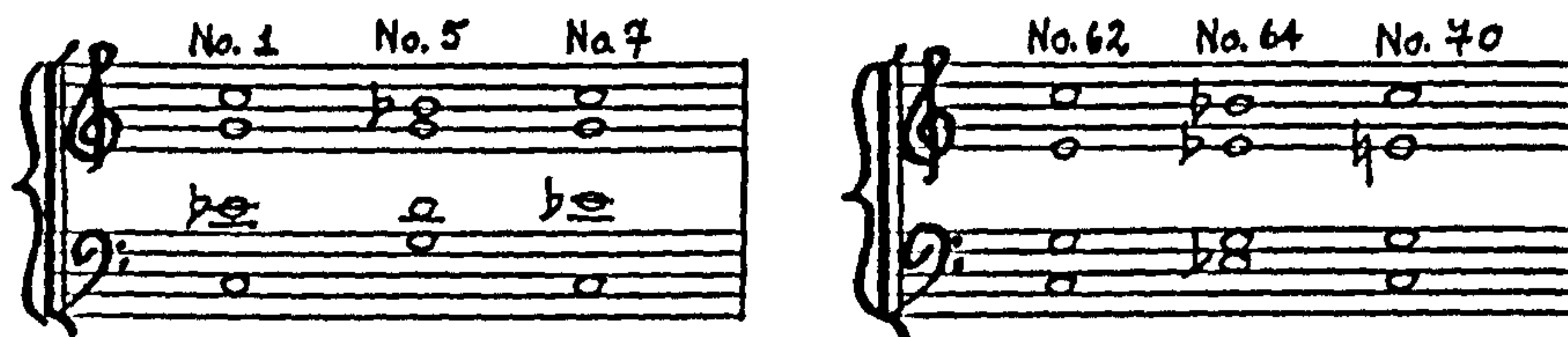
G<sub>1</sub>, -E in No. 41. Of all his soloists, though to a lesser extent of the bass, Homilius expects vocal agility to be displayed in coloratura passages and the ability to cover the entire range in a short span. It is worth noting that the arias are allocated to the soloists in such a way that the lower voices dominate the first half of the work, the upper voices the second. The chorus is employed in the *exordium*, in No. 15, and in the *conclusio*. Here we encounter vocal writing of a style to be regularly found in the cantatas: music thoroughly homophonic in nature, the fundamental contours of which are largely a lowest common factor of the corresponding instrumental lines.

#### 4.6. The Work as an Entity

With the consideration of the individual elements of the work the task of analysis is by no means complete. It remains to demonstrate that the St Mark Passion, far from being a loose association of recitative, chorales, choruses and arias, is a highly organised work. In Diagram1 in Appendix 3 the tonal organisation of the work is summarised. It is illuminating to compare the organisation of Homilius' St Mark Passion, viz Appendix 3 Diagram2, with Telemann's setting of the same Passion narrative, viz. Diagram4. Where in Telemann's version there do not seem to be recognisable sub-sections, Homilius, as has already been established, divides the material into a series of units mostly punctuated by an aria. This arrangement more than anything else

reflects the composer's debt to the style of Italian opera popular in contemporary Dresden. John notes, with reference to the cantatas, Homilius' striving to achieve "the seamless flow of recitatives, arias and choruses in discrete scenes"<sup>73</sup>. To these reference has already been made in Chapter 3. Further, the pattern of tonality which emerges in Homilius' setting is more complex by far than that of Telemann's setting. For the present discussion it is important to establish in the first instance the directions in which the tonality moves in each scene. This can be conveniently plotted against the cycle of 5ths, as in Diagram 1 in Appendix 3<sup>74</sup>. It is immediately obvious that, with the exception of the third scene, the tonality of each scene in part one of the work progresses towards the sharp side (clockwise, if one is thinking in cyclical terms), to retreat again towards the flat side. In part two this procedure is reversed. Further, it is surely too regular a procedure to be the mere product of chance. Next we must identify in each scene three points of tonality: a) the initial tonality, b) the furthest tonality reached, and c) the final tonality. Diagram 3 in Appendix 3 presents findings in tabulated form<sup>75</sup>. This yields a picture of fairly regular procedures. Scene 1 and scene 9 share a similar procedure: in scene 1 the tonality moves one step to the sharp side and retreats thereafter to the original level, while in scene 6 a move from C-major to Eb-major is followed by a return to C-major. This kind of tonal move

serves to confirm tonality, so that the works begins and ends within the broad context of the following procedures:



The move to a position five levels ahead or behind in the cycle of 5ths is shared by scenes 2, 4, 5 and 8. Again striking symmetries emerge. Scenes 2 and 8, while not following exactly the same procedures - the first forward by 5 and back by 2, the second backward by 5 and forward by 3 - are rather to be conceived of as complementary. Each inhabits the same tonal parameters. Nor is this surprising: for the theological substance of scene 2, the institution of the eucharist through the breaking of bread and wine, prefigures the substance of scene 8, the breaking of Christ's body on the cross. The neighbouring scenes 4 and 5 are presented in patterns of tonality which are mirror images one of the other. Again, this is not surprising, since the burden of scenes <sup>and 5</sup> 4 is the dishonesty of the world and its all too ready appeal to expediency, and more particularly the dishonesty of the disciples, epitomised by Peter's expedient denial of Jesus. Significant in scenes 3 and 7 is the juxtaposing of both the major and minor modes of a particular tonality. In scene three the initial move from D-d, followed by that from F-f, marks Jesus' progress to Gethsemane and his succumbing to an extreme of mental



anguish. In scene 7 the oscillation between a-minor and A-major, notably in No. 50, underlines the disparity between what God's people were called to be and what they had actually become.

The major-minor polarity, already noted above in connection with harmonic features of Nos. 41 and 50, ties the work together at significant points as buttons do a coat. Equidistant from the end of the first part and the beginning of the second part, Nos. 36 and 41, are arias conceived respectively in D-minor and D-major. Significantly, the first focusses upon the condemnation of Jesus by unjust judges who do not recognise his true identity, while the second portrays the coming of Jesus as the Christ, meting out true judgment to the kings of the world. Similarly, the one whose death is foretold in the sombre c-minor of the *exordium* is in the *conclusio* hailed as the one who has made possible the reconciliation between God and man, this in victorious C-major.

C-major is indeed the central tonality of the whole work. Whereas the g/Bb axis and to a lesser extent the d/F axis seem to predominate in the first part, and the f#/A axis at the outset of the second part, the a/C axis gradually gains the mastery from scene 7 onwards. That axis, moreover, is surely the central axis of the work. To the right by three steps in the cycle is the f#/A axis; to the left by the same number the c/Eb axis. What then of f/Ab? It is the

contention here that Homilius uses this level of tonality to denote extremity. It is used principally for No. 22, the aria Ich geh' von Leiden ganz umgeben, which is sung by a bass soloist representing Jesus himself. Analysis of the tonality of this aria will reveal that, as if to underline the extent of this extremity, Homilius allows the music to modulate only to the flat side of the tonic. The axis f/Ab lies, then, beyond the pale. It is ironic indeed that Homilius, who in his arias showed little sense of re-gaining the tonic by tonal combat, where such combat would have been readily audible, should arguably have fought and won a tonal struggle in the structure of the work as a whole. It may be, however, that he considered the greater achievement, not so much the tonal argument, as the structure of the work, a structure which has its own internal logic and which indeed approximates a cruciform shape, with its cross beam stretching from f-minor to A-major.

#### 4.7. Significant Tonalties

While remaining conscious of the fact that it is only too easy to imagine some point of significance where none exists, it does seem that the investing of a particular tonality with some significance goes well beyond the association of c-minor with Christ's death, C-major with his victory and f-minor with his agony in Gethsemane. It is in C-major that Jesus delivers his authoritative utterances beginning "Wahrlich ich sage euch" [verily I say unto you] in Nos. 10 and 16. In No. 19, as Jesus is seized with

terror, so C-major is abandoned. In No. 50, in the final section of the soprano aria, as the penitent anticipates the finished work of Christ on the cross, the tonality moves towards C-major. C-minor is associated, not only with death, but likewise in No. 8 with Judas' planned treachery, and subsequently in No. 21 with the execution of that plan. In the course of the recitative in No. 50 the spilling of the blood of the prophets is conveyed in c-minor. In No. 64 the words "dem fürchterlichen Arm des Todes übergeben" (delivered to the fearful arm of death) is highlighted in c-minor. The same key is employed early in the work, in No. 7, to express the desperate plight of the needy. The relative key of Eb-major is frequently employed to soften the pain, as it were, of its relative minor. The anointing at Bethany is couched in Eb-major. The sympathy of the Christian helper is expressed by the same key in the B-section of No. 7. The blow of Jesus' death is softened in No. 63 by its being reported in Eb-major. The tears of the faithful, harking back to the anointing, use the same tonality. D-major is for Homilius, as for so many of his baroque predecessors the key of revealed glory. So it is in Nos 40 and 41. In the B-section of No. 41 the relative b-minor aptly expresses the word "unterthan" (subject). D-minor, as has already been pointed out, is the key which often expresses failure, wilful or otherwise, to acknowledge the Christ. True of No. 36, this holds good also for the work of the false witnesses in No. 27, and of the high

priests' question, already framed in the prejudice of disbelief: „Bist du Christus, der Sohn des Hochgelobten?“ [Art thou Christ, the Son of the most High?] It is the key in which Jesus in No. 21 warns his disciples not to fall into temptation; for temptation means lack of faith and ultimately failure to recognise the Christ. G-major is associated in the early part of the work with the institution of the eucharist, but the composer does not seem to have invested it with any further significance. There is in No. 8 an early association of g-minor with the paschal lamb, but again, it is difficult to assign to this key any very specific significance. As Bb-major is associated with the disciples in the early movements of the work, so a-minor is associated with the Jews, particularly in the second part. This is the key in which they call twice for Jesus' crucifixion, Nos. 43 and 45, the key which, in No. 47, conveys Pilate's handing over of Jesus to the Jews, and in No. 49 the mockery and false homage. It is the key in which the raging of the Jews is depicted in the recitatives of No. 50, and contrasts sharply with the major mode of the aria.

#### 4. 8. Summary

The St Mark Passion is but one, and probably not the first, of many works which Homilius composed for performance during Holy Week, the most solemn of the Lutheran seasons. Some of these cannot now be traced. Many were cast in the form of cantatas, so-called *Passionskantaten*, and the extant examples of this genre are listed in Appendix 2 under B. Details of performances of Passion music by the composer are



given by Karl Held<sup>77</sup>. Wir giengen alle in die Irre [All we like sheep have gone astray] is known to have been performed in Berlin in 1766. It is recorded that a work entitled Empfindungen eines Christen bey dem heiligen Grabe [The Feelings of a Christian at the Holy Sepulchre] was performed in the Church of Our Lady on the 28th March, 1777; also that a Passion by the composer entitled Jesus Christus der Weltversöhner [Jesus Christ the Saviour of the World] was performed on the 13th April, 1781. Homilius, in keeping with contemporary taste, clearly favoured the more modern type of Passion oratorio in which the biblical text had yielded to a poetic version more susceptible of operatic treatment. There is every evidence that his essays in this genre were much appreciated. J. Chr. Hasche, the chronicler of Saxon history wrote thus: „Seine Passionen griffen das Herz an und schienen ächte Natur. Das hab ich als Schüler, das hab ich als Kandidat sehr oft voll inniger Rührung gefühlt.“ [His Passions touched the heart and seemed to be pure nature. I often experienced it as a pupil, I often experienced it as a student and was moved deeply by it.]<sup>78</sup> As an oratorio Passion, Homilius' St Mark Passion is unique among his compositions for Holy Week. It is an essay in the old style wrought in fair measure with new tools, a Janus-like affair. For in this more than in any other of his works Homilius pays tribute, a monumental tribute indeed, to the school in which he was nurtured, to the school which made possible the great Passions of his teacher, J. S. Bach.

Yet there is here also a taking of leave: for through that very tribute the composer implies that he has reached the age of majority and that he must now sail farther into uncharted waters without the assurance of finding, in musical terms, a safe harbour.

# Footnotes to Chapter Four

1. BACH, J. S. Cantata BWV 3 Ach Gott, wie manches Herzeleid, Neue Bach Ausgabe [hereafter NBA], Bärenreiter, 1965, Vol. 1/5, p. 228.
2. HOMILIUS, G. A. Hector I. Soga, The Sacred Vocal Works of Gottfried August Homilius (1714-1785) with particular Reference to his St Mark Passion, Vol. 2, Performance Edition, [hereafter Vol. 2] p. 93.
3. BACH, J. S. Cantata BWV 153, NBA, Vol. 1/4, p. 216.
4. HOMILIUS, G. A. Vol. 2, p. 368.
5. BACH, J. S. Cantata BWV 18, NBA, Vol. 1/7, p. 132.
6. HOMILIUS, G. A. Vol. 2, p. 270.
7. BACH, J. S. Cantata BWV 153, NBA, Vol. 1/4, p. 201.
8. HOMILIUS, G. A. Vol. 2, p. 153.
9. HOMILIUS, G. A. Vol. 2, p. 332.
10. HOMILIUS, G. A. Vol. 2, p. 378.
11. HOMILIUS, G. A. Vol. 2, p. 153, bars 1-3.
12. HOMILIUS, G. A. Vol. 2, p. 183, bars 6-7.
13. HOMILIUS, G. A. Vol. 2, p. 418, bars 1-3.
14. HOMILIUS, G. A. Vol. 2, p. 418, bars 9-10.
15. HOMILIUS, G. A. Vol. 2, p. 93, bar 4.
16. HOMILIUS, G. A. Vol. 2, p. 157, bars 4-5.
17. HOMILIUS, G. A. Vol. 2, p. 273, bars 11-12.
18. HOMILIUS, G. A. Vol. 2, p. 97, bar 1f.
19. BACH, J. S. Weihnachtsoratorium, NBA, Vol. 11/6, p. 286.
20. HOMILIUS, G. A. Vol. 2, p. 45, bars 1-2.
21. HOMILIUS, G. A. Vol. 2, p. 47, bars 5-6.
22. HOMILIUS, G. A. Vol. 2, p. 47, bars 5-6.
23. HOMILIUS, G. A. Vol. 2, p. 60f., bars 10-13.
24. HOMILIUS, G. A. Vol. 2, p. 221f., bars 6-9.
25. HOMILIUS, G. A. Vol. 2, p. 222, bars 11-15.
26. HOMILIUS, G. A. Vol. 2, p. 374, bars 13-14.
27. HOMILIUS, G. A. Vol. 2, p. 373, bars 9-10.
28. HOMILIUS, G. A. Vol. 2, p. 336, bar 1f.
29. HOMILIUS, G. A. Vol. 2, p. 336f., bars 5-8.
30. HOMILIUS, G. A. Vol. 2, p. 375, bars 1-3.
31. HOMILIUS, G. A. Vol. 2, p. 330, bars 10-13.
32. HOMILIUS, G. A. Vol. 2, p. 331, bars 18-21.
33. HOMILIUS, G. A. Vol. 2, p. 56f., bars 1-10.
34. HOMILIUS, G. A. Vol. 2, p. 216, bars 1-5.
35. HOMILIUS, G. A. Vol. 2, p. 158, bars 2-4.
36. HOMILIUS, G. A. Vol. 2, p. 92f, bars 26-28.
37. HOMILIUS, G. A. Vol. 2, p. 96, bars 14-16.
38. HÄNDEL, G. F. The Messiah (Keyboard Edition), London, Novello, 1966 (Reprint), ed. Watkins Shaw, Mvt 39, p. 152.
39. HOMILIUS, G. A. Vol. 2, p. 64, bars 15-16.
40. HOMILIUS, G. A. Vol. 2, p. 181, bar 1ff.
41. HOMILIUS, G. A. Vol. 2, p. 273f., bars 1-5.
42. HOMILIUS, G. A. Vol. 2, p. 190, bars 3-5.
43. HOMILIUS, G. A. Vol. 2, p. 194, 50-54.
44. WESTRUP, J. A. Article entitled Arioso in New Grove, Vol. 1, p. 582.
45. HOMILIUS, G. A. Vol. 2, p. 99f., bars 11-12.
46. HÄNDEL, G. F. op. cit., No. 40, p. 155.

47. HOMILIUS, G. A. Vol. 2, p. 155, bar 10.
48. "unter die Übelthäter": modern German would prefer a dative case in this construction, "unter den Übeltätern".
49. HOMILIUS, G. A. "asabthani" in German version, c.f. "sabachthani" in Authorized Version.
50. HOMILIUS, G. A. Vol. 2, p. 192, bars 20-23.
51. viz. Chapter 2.5.
52. viz. Appendix 3, Chapter 4, Examples 1-50.
53. HOMILIUS, G. A. Vol. 2, p. 381, bars 1-6.
54. HOMILIUS, G. A. Vol. 2, p. 236, bars 41-46.
55. HOMILIUS, G. A. Vol. 2, p. 130f., bars 60-61, c.f. original presentation bar 3.
56. HOMILIUS, G. A. Vol. 2, p. 129, bars 57-58, bar 5 and bar 9.
57. HOMILIUS, G. A. Vol. 2, a) p. 350, bars 73-76; b) p. 351, bars 85-88.
58. HOMILIUS, G. A. Vol. 2, a) p. 15, bars 1-2; b) p. 21, bars 18-19; c) bars 25-26. This figure might be described as the rhetorical device of *anabasis*, reflecting the meaning of the particle "hin" [hence].
59. HOMILIUS, G. A. Vol. 2, a) p. 66, bars 8-9; b) p. 83, bars 142-144.
60. HOMILIUS, G. A. Vol. 2, p. 67, bar 13f.
61. JOHN, Hans op. cit., p. 89.
62. HOMILIUS, G. A. Vol. 2, p. 15, bars 3-4.
63. HOMILIUS, G. A. Vol. 2, p. 19f., bars 14-16.
64. HOMILIUS, G. A. Vol. 2, p. 381, bars 13-18.
65. HOMILIUS, G. A. Vol. 2, p. 164f., bars 11-12.
66. JOHN, Hans op. cit., p. 87: „Es handelt sich hierbei um Rhythmen, die z.B. das Hinken, das Toben, das Herzklopfen und die Angst verdeutlichen sollen.“ [It is a question of rhythms which are meant to express, for example, limping, raging, pounding heart and fear.]
67. HOMILIUS, G. A. Vol. 2, p. 281, bars 19-20.
68. HOMILIUS, G. A. Vol. 2, p. 227f., bars 9-12.
69. HOMILIUS, G. A. Vol. 2, p. 211, bar 135ff.
70. viz. Chapter 5, note 40.
71. viz. Vol. 2, p. 522.
72. viz. Vol. 1, Appendix 2.A., p. and 2.B., p.
73. JOHN, Hans op. cit., p. 99: „Des weiteren strebt Homilius durch die enge Verknüpfung und das nahtlose Ineinanderfügung von Rezitativen, Arien und Chören 'geschlossene Szenen' an.“
74. viz. Vol. 1, Appendix 3, Diagram 1,
75. viz. Vol. 1, Appendix 3, Diagram 3,
76. viz. Vol. 1, Appendix 2.B.
77. HELD, Karl op. cit., p. 338f.
78. in Held, op. cit., p. 339.



CONCLUSIONS

It remains to draw this study of the sacred vocal works of Gottfried August Homilius to a conclusion by reviewing and assessing the major criticisms made from the eighteenth century to the present day of the man, his church music and of his St Mark Passion, and by offering our own views.

Scarcely was the composer dead when there appeared in the pages of the Magazin der Sächsischen Geschichte the following panegyric probably from the pen of J. Chr. Hasche, contemporary chronicler of the history of Saxony:

Homilius, du Meister süßser Harmonien!  
oft zwang uns deine Kunst affecktenvoll zu glöhen,  
wenn mit des Orpheus zaubernder Gewalt  
dein Saitensturm in lauten Donnern schallt,  
bald aber sanfte Wehmuth klagte,  
daß unser schmelzend Herz voll süßen Mitleid zagte,  
Oft hat uns deiner Schöpfung Kraft  
ein himmlisches Elysium verschafft!  
Wie oft hast du dem Donnersturm geboten,  
wenn tolle Juden den zu tödten drohten,  
der einst in Wettern kömmt, daß Erd und Himmel bebt,  
und blaße Angst in unser Herz sich gräbt!  
So lange noch melodischer Gesang  
in Dresdens Gassen tönt, soll man voll Dank  
Dich nennen, rühmlich Dein gedenken  
und deiner Asche eine Thräne schenken.

[Homilius, master of sweet harmonies,  
whose art oft kindled in us feeling's fire  
when, with the subtle spell of Orpheus' power,  
thy strings resounded, now in thund'rous vent,  
ere long in melancholy, soft complaint,  
stirring to sympathy the human heart,  
oft did thy muse to us Elysium impart!  
How oft didst thou the thunder clouds command,  
when brazen Jews did threaten to demand  
the death of Him who yet shall come in power -  
yea, heaven and earth shall tremble in that hour,

and, seized with palid fright, each heart shall cower.  
 Henceforth, as long as Dresden's narrow lanes  
 resound to harmony's melodious strains,  
 thus long shall men thee gratefully revere  
 and o'er thine ashes parting shed a tear.)'

There is elsewhere in Hasche's tribute to Homilius the suggestion that, by the time of his death and quite apart from illness, all was not entirely well in the composer's relationship to his immediate environment, indeed that he was held in greater esteem by those living furth of Dresden than by his fellow townspeople. He was, says Hasche „ein großer verdienstvoller Mann, dessen Talente die Ausländer besser zu schätzen wußten als sein undankbares Dresden.“ [a great and commendable man whose talents were appreciated more by foreigners than by his own ungrateful Dresden.]<sup>2</sup> Burney was one such foreigner, though his description of Homilius in his entry on Dresden is so succinct as to yield no new insight: "M. Homilius, cantor of the 'Kreuzkirche' in this city is a great contrapuntist, and church composer, and in high esteem throughout Germany."<sup>3</sup> Of the composer Marpurg has nothing to say in his Historisch-kritische Beyträge zur Aufnahme der Musik<sup>4</sup> - hardly surprising, since its appearance in 1756 pre-dates the period of Homilius' mature creativity. Those who came under Homilius' influence, however, speak of him with warmth and appreciation. In Hiller's Nachrichten he is similarly referred to as a „verdienstvollen Mann und vortrefflichen Komponisten“ [a commendable man and splendid composer]<sup>5</sup>.

J.F. Reichardt's opinion of Homilius is gleaned from two sources. From the passage already quoted in Chapter I<sup>o</sup> the picture emerges of a mild, somewhat retiring, yet thoroughly approachable being, eager to share - perhaps even to show off - his command of both instrument and musical material. This picture is confirmed elsewhere in adjectives used by Reichardt to describe his teacher: "redlich", "lieb" and "treu" [honest, dear and loyal]<sup>7</sup>. Some five years after the death of the composer E.L. Gerber writes in the most extravagant vein thus: „Verehren möchte ich ihn manchmal wie einen Heiligen, wenn ich so von seinen Werken zu seinem Bildnisse komme; wie er da in seinem Schlafrocke und seiner Mütze, mit seinem von Alter ehrwürdigen Kopfe, aber immer noch thätigen Geiste, die Partitur in der Hand hält, und sie mit forschendem Blicke untersucht.“ [At times I could almost adore him as a saint, when, busy with his works, I come upon his portrait; there he is in his dressing-gown and cap, his head venerable with age, his mind however still active, score in hand, examining it with a critical eye.]<sup>8</sup>

Of Homilius the man writers in the nineteenth century have little to say. Neither Winterfeld, writing in 1847, nor Spitta, writing on J.S. Bach in 1880, can shed new light on the composer's personality. Karl Held, relying largely upon Spitta and Gerber, notes the composer's „ganz stilles, bescheidenes Wesen“ [decidedly peaceable and modest nature], regretting that details of the man are but sparse<sup>9</sup>.

Thanks in large measure to the impetus to scholarship given by the very efforts of eighteenth century writers such as Reichardt and Gerber and also to the new understanding of personality, of which the pioneering work of Sigmund Freud is the chief corner stone, it is only in the twentieth century that a more complete understanding of Homilius the man has been possible. The first, and in some ways still the best, attempt to come to grips with the *persona* of the 18th century Kreuzkantor is that of Rudolph Steglich dating from 1915<sup>10</sup>. In his fairly long article Steglich sets out to compare and contrast the personality and work of Homilius on the one hand and C.P.E. Bach on the other - a comparison which, in John's view, is doomed to failure from the outset since the two men are simply not of the same kidney<sup>11</sup>. From this comparison C.P.E. Bach emerges as the man ahead of his time, committed in a single-minded way to music, a creature of *Sturm und Drang*<sup>12</sup> whose eventual employment as *Kapellmeister* in charge of the Johanneum<sup>13</sup> in Hamburg and of church music in the city in general was a means of earning a living such as might permit him to devote time to his real task: composition. Homilius, by contrast, is a man widely educated in a traditional sense who took his bearings from that established order and who found full expression of his personality in his employment: „Homilius lebt mit ganzer Seele in seinem Amte, denn innerer Beruf und Äußeres Amt sind ihm ein und dasselbe.“ [Homilius lives with his entire being in his post, for inner calling and worldly office are



for him one and the same.]<sup>14</sup> As Steglich points out, this was essentially a conservative posture, since the times were already bringing about a change, forcing a dichotomy between the task-oriented teacher on the one hand and the creative artist on the other. For Steglich, Homilius' very attachment to the organ as a means of expression is a sign of his deep-rooted conservatism. Where C.P.E. Bach turns to the clavichord, an instrument affording a wide range of expression, Homilius remains committed to the organ: „Homilius dagegen ist der starrerem Orgel zugewandt, der bei allen Versuchen, den neuen mannigfaltigen Gefühlsregungen nachzuspüren, doch etwas Altertümliches anhaftet.“ [By contrast, Homilius remains committed to the more inflexible organ which has something old-fashioned about it, however much one might try to express upon it the the new and various stirrings of emotion.]<sup>15</sup> Where C.P.E. Bach, fired with the spirit of the pioneer, composes for the world his lengthy treatise entitled Versuch über die wahre Art, das Klavier zu spielen<sup>16</sup>, Homilius prepares some fifteen pages for his pupils entitled Herrn Cantoris Homilli Generalbaß<sup>17</sup>.

Of the more recent twentieth century studies that of Snyder<sup>18</sup>, while bringing the composer once more - and, be it stressed again, before Hans John - to the attention of scholarship, nonetheless brings little new biographical detail to light. It does represent, however, the first substantial account of Homilius accessible to the English

reader<sup>12</sup>. It is above all John who has salvaged from the wreckage of the Second World War - some thirty-five years after the event - the documentary evidence which above all amplifies our understanding of Homilius the man. Mild though he apparently was, helpful to the best of his pupils though he assuredly was, Homilius was, according to the documentary evidence adduced by John, a man well able to stand up to the authorities for what he considered to be his rights, a teacher well equipped to hand over to his pupils a sound corpus of technical expertise, and a connoisseur of the organ, who, in drawing up plans for the re-construction of the organ in the Kreuzkirche, demonstrated his profound understanding of the tastes of his day. This documentary evidence is certainly invaluable to our understanding of the man. The conclusions which John draws seem, however, questionable to the present writer. „Es zeigt sich, daß im Gegensatz zur aristokratischen Repräsentationskunst, die die Dresdner Hofoper zweifellos darstellte, die evangelische Kirchenmusik als eine der maßgeblichen Kunstäußerungen des progressiven Bürgertums zu werten ist. In der evangelischen Kirchenmusik sah das Bürgertum eine Möglichkeit, Gedanken seines eigenen Emanzipationsstrebens vorzutragen, nationale Forderungen anzumelden, gegen absolutistische Bevormundung aufzutreten und sich vom überwuchernden italienischen und französischen musikalischen Modegeschmack freizumachen, ohne hierbei positive ausländische Anregungen aufzugeben.“ [It transpires that, in contradistinction to the aristocratic

art of representation undoubtedly exemplified by the Dresden Court Opera, the music of the Evangelical Church is to be evaluated as one of the decisive artistic expressions of the progressive bourgeoisie. In music of the Evangelical Church |

the bourgeoisie saw a possibility of conveying thoughts of its own attempts at emancipation, of announcing nationalist demands, of taking a stand against the subordination imposed by an absolutist state, and of shaking itself free from the choking fashion of French and Italian taste, without thereby forfeiting positive foreign stimuli.]<sup>20</sup> That this movement of the middle classes was an active ingredient in the life of Saxony in the second half of the eighteenth century, we should not wish to deny. We suggest, however, that a more acute theological awareness might have led John to a more balanced view and, further, that Steglich's insights merit rather more notice than John is willing to admit. Steglich is undoubtedly biased in favour of C.P.E. Bach and might have been wiser to avoid the invective which he certainly directs towards Homilius the composer. But the failure to distinguish between invective and substantial insights is John's, and not Steglich's. While acknowledging that it is quite reasonable to draw tentative conclusions about a man's philosophical stance from views which he expresses and actions which he performs in non-philosophical contexts, we are not aware of documentary evidence in which the composer expressly adopts a philosophical position. In short, it is really rather

ridiculous for John to insinuate - if we have understood him aright - that, however enlightened he may have been, Gottfried August Homilius was somehow a proto-revolutionary in Cantor's clothing.

While references to Homilius the man are comparatively sparse, appreciations and criticisms of his music are from the late eighteenth century onwards more abundant. The earliest of these are, in line with appreciations of the man, characterised by the enthusiasm of the devotee. Hasche's poetic tribute quoted above is, however, more than mere panegyric; for in it he has at the same time neatly summarised what was held to be memorable about the composer's music: the sharp contrasts of style designed to elicit an emotional response from the listener, and also the composer's theological pre-occupation with the wrath of the Almighty directed towards those who spurned his Son. In addition we are reminded of the Cantor who toured the streets of Dresden with his band of singers to make music. Reichardt and Gerber are, however, once again the principal witnesses for the defence. Thus Reichardt: „So sehr ich nun auch H. H. als Organist bewundere, so ist er mir doch als Componist noch weit bewundernswürdiger. Seine Kirchenstücke haben eine Hoheit und Würde, die sie mir noch den Graunschen vorziehen machen, auch haben sie denselben rührenden, edlen Gesang, und denselben Fleiß und Kenntniß in der Harmonie, den man in Graunschen Kirchenarbeiten findet, und im



Ausdruck der starken und heftigen Leidenschaften übertreffen sie die Graunischen an Leidenschaft und Feuer. Ich freue mich sehr, daß jetzt seine Arbeiten anfangen öffentlich bekannt zu werden." [Much as I admire H(errn) H(omilius) as an organist, I admire him far more as a composer. His sacred works have a grandeur and dignity which for me makes them preferable to those of Graun; further, they have the same moving and noble quality of melody and exhibit the same diligence and knowledge of harmony as is to be found in Graun's sacred works; and in the expression of strong and powerful emotions they surpass those of Graun in passion and fire. I am glad that his works are now beginning to be disseminated among a wider public.]<sup>21</sup> Having praised Homilius as an executant at the keyboard, in particular for his skills as an organist, Gerber writes thus: „Aber Homilius hat unendlich mehr gethan. Er war ohne Widerrede unser größter Kirchenkomponist." [But Homilius has accomplished much more. He was indisputably our greatest church composer.]<sup>22</sup> Gerber goes on to deplore the fact that so few of the composer's works had reached publication - a state of affairs which, be it said, persists to this day - and names those which had appeared to date. „Dennoch schon genug, um sich einen Begriff zu erwerben, von dem Reichthume seiner Gedanken, von der Hoheit und Würde, von dem Feuer der Lebhaftigkeit und dem ihm ganz eigenen Witze im Ausdrucke, von seinem edlen Gesange, von der Fülle und Pracht seiner Harmonie und von

seiner meisterhaften und unvergleichlichen Deklamation sowohl der Verse als der Prose. Zu diesem allen kommt noch seine große Erfahrung in der besten Wahl der Instrumente und jedes Hilfsmittels, das die Tonkunst zum Ausdrucke nur darbieten kann." [Nonetheless quite sufficient to give some sense of the richness of his thought, of their dignity and nobility, of their fiery animation and of their quite peculiar cleverness of expression, of his noble melody, of the fullness and splendour of his harmony and of the masterly and incomparable declamation of both verse and prose. Added to all this is his great experience in the best choice of Instruments and of every device that music can afford.]<sup>23</sup> Reichardt and Gerber agree, then, in their appreciation of the noble character and of the passion and verve of Homilius' music, of the splendour of his melodic invention, of his keen harmonic sense and feeling for orchestral colour. For all his enthusiasm, Gerber is not, however, totally uncritical: „Nur Schade, daß es ihm nur selten geglückt ist, zu seinem schönen harmonischen Gewande einen eben so guten und vortreflichen poetischen Körper zu finden!" [It is only a pity that he seldom succeeded in finding an equally good and outstanding poetic body to support his fine harmonic garment!]<sup>24</sup> Gerber has identified here one of the main flaws in Homilius' work: poverty of text. He has at the same time afforded an interesting

insight - if we are to take his metaphor seriously - into his conception of the relation between text and music.

By the nineteenth century modified adulation of Homilius' music had given way to criticism proper. Lexicographical entries, such as that of F.J. Fétis, clearly rely on the work of German lexicographers and journalists: "(Homilius) fut un des musiciens les plus savans et un des meilleurs organistes de l'Allemagne." [(Homilius) was one of the most learned musicians and one of Germany's best organists.]<sup>23</sup> The first to take scholarly issue with previous evaluations was Carl von Winterfeld who held that Gerber's opinion of Homilius was too much coloured by emotional attachment. „Reinheit des Satzes, Sorgfalt in der Ausarbeitung, richtige Deklamation, ein Hauch der Frömmigkeit und des Wohlwollens der allerdings über die Mehrzahl dieser Werke verbreitet ist, machen noch nicht den großen, geschweige denn den größten Kirchenkomponisten.“ [Purity of line, careful development, proper declamation, a whiff of piety and goodwill which is certainly spread over the majority of these works, still does not make for a great, let alone the greatest church composer.]<sup>24</sup> Very true. But we would seriously doubt whether the composer's keen theological sense, which, rather than the text, is ultimately the body which supports the garment of music (to pursue Gerber's image) can be lightly dismissed as a "whiff of piety and goodwill". Winterfeld's starting point is clearly musical

rather than musico-theological, and the range of music upon which he bases his judgement is, on his own admission, limited. Not that his judgment of Homilius is purely negative. On the contrary, he argues that Homilius had succeeded in avoiding the kind of vacuousness of expression to which many others had fallen prone. „In einer Reihe von Behandlungen derselben Kirchenweise zeigt er nicht, wie viele seiner auch berühmter Vorgänger, nur ein glänzendes, aber endlich doch leeres Spiel mit allerhand Formen, sondern eine jede derselben erscheint als eine neue aus der Tiefe geschöpfte Offenbarung des Geistes seiner Melodie.“ [In a series of essays in the same sacred genre (cantata) he does not, as do many of his predecessors, famous men among them, give a dazzling but ultimately empty display with all kinds of forms, but each one appears rather as a new revelation of the spirit of his melody born out of the depths.]<sup>27</sup> Winterfeld here has grasped that melodic invention is Homilius' signal achievement, without however perceiving either the theological impetus to that invention or the dangers of its very profusion.

Of less interest than the foregoing in terms of critical acumen are the assessments of Homilius' given by Spitta and Held. Spitta indeed seems to lean heavily on reports from the eighteenth century without adducing new evidence. Homilius is for him both more serious minded and more gifted than Doles. Though famed in his day as an organist, his



chief significance is as a composer: „Als Organist bewundert verschaffte er sich doch den größeren Ruhm durch seine kirchliche Vocalmusik. Das bedeutendste, was in dieser Art die zweite Hälfte des 18. Jahrhunderts aufzuweisen hat, ist unstreitig durch ihn geleistet.“ [Renowned as an organist he earned greater fame through his sacred vocal music. The most significant contribution to this genre in the second half of the eighteenth century was indisputably made by him.]<sup>28</sup> The nature of that contribution is given succinctly by Karl Held in the following terms: „das hebt ihn [Homilius] aus der Menge anderer Komponisten seiner Zeit heraus, daß er die Gefahr erkennt, welche darin für die protestantische Kirchenmusik lag, und daß er diesen italienisirenden Stil, dessen Hauptvertreter Graun und Hasse waren, nicht einfach kopierte, sondern aus seiner Individualität heraus zu vertiefen und zu entweltlichen bestrebt war. Darin liegt seine Größe, daß er erkannte, daß die kirchliche Musik eine eigene Kunstgattung sei, die nicht durch rein weltliche Musik ersetzt und herabgewürdigt werden dürfe.“ [he (Homilius) stands apart from other composers of his time through the fact that he recognised the danger which faced Protestant church music, and that he did not simply copy the Italian style, whose chief representatives were Graun and Hasse, but strove from his own individuality to deepen it and to make it other-worldly. His greatness lies in the fact that he recognised that church music is a genre on its own which may not be

replaced or debased by secular music.]<sup>29</sup> The material already quoted bears witness to the enormous popularity of this style in its day. Whether, however, it is possible, having once created a sterilised ("entweltlicht") musical style, then to look for progeny from it is a question which Held does not address.

If Held did not do so, Steglich, some nineteen years later, did not avoid the issue, pronouncing judgment upon Homilius in terms which are both perceptive and trenchant. Upon the composer's works Steglich makes both positive and negative comment. He praises the Magnificat settings for the appropriate thematic invention which they evince and indeed also for the development of ideas, regretting only that these works are conceived in fragmented sections<sup>30</sup>. He identifies positive features of the works as a whole, stressing, however, that these are functions of his training in the traditional school: „Bei allen inhaltlichen Mängeln der Kompositionen Homilius' müssen jedoch der reine Satz, die gute Klangwirkung und der sinngemäße Vortrag des Textes gerühmt werden - die Früchte guter Schule, fleißiger Arbeit und langjährigen, achtsamer Umgangs mit den Sängern, das Erbteil altüberlieferter, bodenständiger Kantorenkunst.“ [Over against all the deficiencies of content with which the compositions of Homilius are fraught, one must praise the pure lines, the good acoustic effect and the appropriate delivery of the text - the fruit of good training, hard work

and long and careful contact with the singers, the inheritance of the traditional and long-established art of the Cantor.]<sup>31</sup> Taking strength of melodic invention as a starting-point, the deficiencies are, nonetheless, serious: „ungesuchter, frischer melodischer Einfall ... in der Fortsetzung zuschanden geritten.“ [uncontrived, fresh melodic invention done to death in the course of the music.]<sup>32</sup> Steglich notes the tell-tale signs of what is ultimately for him musical sterility, namely tiresome repetition, sections cobbled together and endless cycles of Sths, and he summarises Homilius' compositional method in the kind of linguistic *tour de force* to which John, with some justification, objects: „Alles in allem: ein angeerbter Vorrat erprobter Motive, gewürzt mit empfindsamer Zutat, in dem Wasser der Aufklärung angerührt mit fleißig erworbener musikalischer Handwerkskunst: das ist das Gesamtbild von Homilius' Chorwerk.“ [All in all, an inherited store of proven motives, spiced with ingredients of the *Empfindsamer Stil*, stirred around in the stock of the Enlightenment with the diligently acquired tools of the musical craftsman: that is the comprehensive view of Homilius' choral music.]<sup>33</sup> Steglich also gives a convincing explanation of the composer's popularity with the ordinary listener and the connoisseur alike both in and just after his day. The list of subscribers for the Passionscantate of 1775 contains 72 names, including that of "Kapellmeister Bach in Hamburg"<sup>34</sup>. To paraphrase Steglich, Homilius gained approval precisely

because he was an obedient servant and because he gave to his audience what it wanted to hear: accessible sounds which seemed appropriate in a sacred context, sounds which moved the heart, but which taxed neither the mind nor the patience of the listener. „der Beifall läßt schließen, daß Homilius das Fühlen der Menge getreu widerspiegelte.“ [we can conclude from the approval that Homilius mirrored accurately the feelings of the generality.]<sup>25</sup> For Steglich, then, Homilius' very obedience bears the seeds of his subsequent oblivion: he was content, indeed deemed it his duty, to erect musical edifices along a road which, had he but possessed the quality of intellect to perceive it, was already doomed to subside shortly into a mine-shaft of obsolescence.

Of more recent studies Feder's contribution in the volume entitled Protestant Church Music<sup>26</sup> is useful in setting Homilius' compositional achievement in the wider context of that of his contemporaries. It does not, however, yield any new critical insight into the composer's work. Hans John is at pains to portray Homilius as both cosmopolitan and progressive. Following upon the passage already quoted above he writes: „Bei Gottfried August Homilius spiegeln sich diese und andere fortschrittliche, von der Aufklärung durchdrungene Züge wider. So faßte er in seinem kompositorischen Werk die wesentlichen Errungenschaften der deutschen und darüber hinaus europäischen Musiktradition



zusammen, erwies sich darin als würdiger Schüler seines großen Lehrers Johann Sebastian Bach und bereitete als progressive Musikerpersönlichkeit in der Zeit der Aufklärung der evangelischen Kirchenmusik schon den Boden der Klassik.“

[The works of Gottfried August Homilius reflect these and other progressive traits imbued with the spirit of the Enlightenment. In his compositions he drew together the fundamental achievements of the German and, beyond that, of the European musical tradition, proving himself thereby to be a worthy pupil of his great teacher Johann Sebastian Bach; and as a progressive musician active during the period of the Enlightenment he prepared the ground for the reception of classical style into music of the Evangelical Church.]<sup>37</sup> John has surely overstated his case here, and indeed on two counts. Firstly, the comparison with J.S. Bach is suspect. For Bach, perceiving that his musical language was strong and flexible enough to absorb non-German elements, was able to achieve ever new syntheses and so to press on to bring the language of the musical Baroque to its fulfilment, this at a time when musical tastes had already changed. Homilius, by contrast, set about his task armed with the full range of tools of the cantor's trade, aware of the *lacuna* which the passing of the Baroque had occasioned and doubtless fully conversant with the various styles which subsequently vied for supremacy. Unlike Bach or Haydn, however, Homilius was possessed of neither the quality of intellect nor of the kind of strong and flexible musical

language which would have permitted in Bach's case fulfilment of the old way, or in Haydn's the establishing of a new path. That is a fact of life, not a fault, and perhaps we do well to reflect that it is the lot of most human beings competent in their own field. Nor ultimately could his deft handling of theological programmes in musical terms compensate for this deficiency. Understanding of musical styles as a starting point; keen theological sense affording a yardstick of selection; a sound grasp of the craft of composition - in particular of harmony and form; and, last but by no means least, a shrewd grasp of the stylistically acceptable: these are the factors entailed in Homilius' compositional process. The result is music which fitted the bill - indeed even admirably; but nonetheless music which, one senses, is as it is *faute de mieux*. Secondly, we would doubt whether the link between Homilius' music and that of the ensuing classical style is as direct as John's summary seems to imply. As Charles Rosen points out: "The musical language which made the classical style possible is that of tonality ..."<sup>30</sup>. Homilius' musical language is, however, essentially a language of themes. Where the composer employs pre-classical sounds it is, as we have already indicated, a function of theological conviction in the first instance rather than of musical necessity. On the other hand it is true to say that the styles of *Empfindsamkeit* and the pre-classical era predominate. That

being the case, John's assertion is justified, but only in this qualified sense.

The chief aims of the present study have been the correct identification of Homilius' St Mark Passion, a discussion of this work and its presentation in a new performance edition. While references to the work in the literature are admittedly infrequent, they are neither inaccessible nor ambiguous. The earliest of these is contained in J.A. Hiller's Wöchentliche Nachrichten in the context of an article which appeared in serialised fashion over a period of weeks from the 22nd February 1768 until the 7th March of the same year<sup>39</sup>. In the course of a detailed analysis of the Passion composition entitled Wir giengen alle in die Irre the writer notes with approval the fact that the St Mark Passion opens with a „figuralischen Choralchore“ [a figural chorale chorus]<sup>40</sup> rather than the simple 4-part chorale which forms the opening movement of the work which is the main focus of his discussion. But he knows of the St Mark Passion only from hearsay, and can say only that, by comparison with the work he has set out to criticise, the St Mark Passion is reputedly „in aller Betrachtung eben so musikalisch schön“ [quite as beautiful in all respects]<sup>41</sup>.

One of the works which permitted Winterfeldt to form his judgment of the composer's work was precisely a manuscript copy of the St Mark Passion, though about the provenance of that manuscript Winterfeldt remains silent. His discussion



of the work is largely devoted to a detailed description of its contents which agrees in all respects with the work contained in Volume II of the present study. Only towards the end of his discussion does Winterfeldt offer a measure of analysis. „Die Melodien der eingewobenen Kirchenlieder erscheinen in 4-stimmigen ganz einfachem Satze, meist Sylbe gegen Sylbe, Ton gegen Ton gestellt; die Arien mit ihren erbaulichen Betrachtungen zeigen durchweg neu-italienischen Styl. Die Reden Christi sind zum Theil durch arienhafte Behandlung, nirgend durch Begleitung ausgezeichnet; die Chöre der sogenannten *Turbae* nicht rasch eingreifend und gedrängt, sondern in mäßiger Breite und Ausdruck gehalten. Es bedarf kaum des Zusatzes, daß in diesem Werke nicht die mindeste geistige Beziehung zu den ähnlichen Bachs zu finden ist; die Bachsche Schule findet sich vielmehr völlig durch den Styl der Oper jener Tage überwältigt.“ [The melodies incorporated in the work appear in quite simple four-part settings, arranged syllable against syllable, note against note; the arias with their thoroughly devotional meditations exhibit without exception the "new Italian" style. Christ's words are marked in part by aria-like treatment, but at no point are they furnished with an accompaniment; the choruses of the so-called *turbae* are not terse and explosive, but are handled with a certain breadth and expression. One need hardly add that there is in this work not the slightest spiritual link with similar works of Bach; rather the Bach school has been totally eclipsed by



the opera style of the day.]<sup>42</sup> The word "Begleitung" in this passage we take to mean "recitativo accompagnato". For Winterfeldt the setting of Christ's words in "recitativo secco" is therefore sufficiently unusual as to merit note. Winterfeldt's assessment of the choruses certainly has a ring of truth, but we would suggest that his remarks apply to some only (notably to Nos. 9, 32, 34, 48 and 56) and not to all. It could be well argued, further, that the choruses are not bound in all instances to be explosive interruptions and that indeed in the numbers stated Homilius has chosen the subtler way.

Homilius' St Mark Passion is an exception amongst the composer's works, an exception indeed in the narrower corpus of his Passion music. The provision of appropriate music for Good Friday was held to be the chief task of the Lutheran director of music. In this his only setting of the last days of Jesus cast in the form of an oratorio Passion Homilius failed neither his employers, nor the singers under his direction, nor again the congregation which gathered, probably on two successive days<sup>43</sup>, to participate in the Holy Week devotions. The St Mark Passion is both a musical and an intellectual achievement of a high order. There is much to reward the listener in the music. The gospel narrative is delivered in eloquent recitative leavened with carefully wrought arioso. The arias, which by dint of their length, are bound above all to linger in the ear, are

characterised by that freshness of melodic invention which so many scholars have noted as being characteristic of the composer's style. True, the listener must be prepared to submit to a degree of tedium as these melodies, through repetition, are put through their modulatory paces. The St Mark Passion is a work impressive above all, however, in terms of its tonal organisation, and that organisation reflects not only the composer's ability as a craftsman but also his deep theological understanding. Such a work may indeed commend itself for performance to the growing number of those who, while continuing to value highly those works which have justly come to be regarded as classics, nonetheless desire through practical music-making to achieve a greater understanding of the processes of musical history. One may discover, after all, fine edifices in a *cul de sac*. To any such it is hoped that this study and the accompanying performance edition will be of service. Yet ultimately this would be a bonus, for a work of such standing merits scholarly attention, whether this lead to performance or not. Some two hundred and twenty-five years after its composition, and in the spirit of the composer's devoted pupil, J.F. Reichardt, it is once again time for the St Mark Passion of Gottfried August Homilius to become available to a wider public.

Footnotes to Chapter Five

1. HASCHE, J. C. Magazin der Sächsischen Geschichte, Vol. 2, Dresden 1785, p. 375f.; quoted in full in John, op. cit. pp. 34-35; quoted in part in Steglich, op. cit. p. 60.
2. HELD, Karl op. cit. p. 346.
3. BURNEY, Charles The Present State of Music in Germany, the Netherlands, and the United Provinces, Vol. 2, London 1775, p. 71.
4. MARPURG, F. W. Historisch-Kritische Beyträge zur Aufnahme der Musik, Berlin, 1756.
5. HILLER, J. A. Wöchentliche Nachrichten und Anmerkungen die Musik betreffend, Leipzig, 1766-70, Vol. 1, p. 37.
6. REICHARDT, J. F. viz. Briefe eines aufmerksamen Reisenden die Musik betreffend, Erster Teil, Frankfurt & Leipzig, 1774, p. 110.
7. in Steglich, op. cit. p. 43, quoting H. M. Schletterer J. F. Reichardt, Augsburg, 1865, p. 113 and p. 122.
8. GERBER, E. L. Historisch-biographisches Lexicon der Tonkünstler, Erster Teil, Leipzig 1790, pp. 665-666.
9. HELD, Karl op. cit. p. 332.
10. STEGLICH, Rudolph Karl Philipp Emanuel Bach und der Dresdner Kreuzkantor Gottfried August Homilius im Musikleben ihrer Zeit, in Bach-Jahrbuch 1915, Jahrgang 12, Leipzig 1916, p. 39ff.
11. JOHN, Hans op. cit. p. 80.
12. Denotes a short-lived literary movement (1771-1778) which took its name from a play of the same name by F. M. Klinger and in which Goethe played a major part. Characteristic of movement are, from the point of view of literature, works in which "power and strength, conceived both in emotional and physical terms and designated *Kraft* [literally *power*], were expressed in extravagant terms." Viz. H. & M. Garland, op. cit. p. 838.
13. C. P. E. Bach moved to Hamburg in March 1768 and was formally installed on 19th April. His connection with the Johanneum (St John's School) was not perhaps as onerous as it might at first seem. Where Telemann before him had been permitted to relinquish the teaching of subjects other than music, C. P. E. Bach was allowed to delegate this duty also.
14. STEGLICH, Rudolf op. cit. p. 44.
15. STEGLICH, Rudolf op. cit. p. 45.
16. STEGLICH, Rudolf op. cit. p. 45.
17. viz. Snyder, op. cit. p. 274f
18. SNYDER, Robert E. op. cit.
19. John seems to have been unaware of this study in which Snyder, more particularly in Chapters 1 and 2, has, from afar, researched and presented the evidence which also forms the backbone of the first part of John's study (op. cit. pp. 1-79). The reader who is interested primarily in the most recent documentary evidence should consult John.
20. JOHN, Hans op. cit. p. 221.
21. REICHARDT, J. F. op. cit. p. 111.
22. GERBER, E. L. op. cit. p. 665-666.
23. GERBER, E. L. op. cit. p. 665-666.
24. GERBER, E. L. op. cit. p. 665-666.
25. FETIS, F. J. Biographie Universelle des Musiciens, Brussels, 1839, p. 195.



26. WINTERFELDT, Carl von Der evangelische Kirchengesang und sein Verhältnis zur Kunst des Tonsatzes, Leipzig, 1847, p. 434.
27. WINTERFELDT, Carl von op. cit. p. 438.
28. SPITTA, Philipp Johann Sebastian Bach, Zweiter Band, Leipzig, 1880, p. 725.
29. HELD, Karl op. cit. p. 340.
30. STEGLICH, Rudolf op. cit. p. 51f.
31. STEGLICH, Rudolf op. cit. p. 53.
32. STEGLICH, Rudolf op. cit. p. 58
33. STEGLICH, Rudolf op. cit. p. 55.
34. STEGLICH, Rudolf op. cit. p. 137, note 41.
35. STEGLICH, Rudolf op. cit. p. 47.
36. FEDER, Georg Decline and Restoration, in Protestant Church Music, ed. Friedrich Blume, English Translation, London 1974, p. 317f.
37. JOHN, Hans op. cit. p. 221
38. ROSEN, Charles The Classical Style, Faber, London, 1971, p. 23.
39. viz. Chapter 2, note 80.
40. In the short article entitled Chorale fantasia in New Grove, Vol. 4, p. 322, Robert L. Marshall notes that the term properly refers to a composition for organ in which the various parts of a chorale melody are subjected to elaborate development. He notes that J.S. Bach occasionally applied the term, in somewhat misleading fashion, to the elaborate opening chorus of a chorale cantata. He notes that such movements were generally cast in the form of the *ritornella concerto* or *chorale motet*. We suggest here that Agricola's term *figural-ischer Choralchor* [figural chorale chorus] has the distinct advantage over the other two in that it provides a useful broad classification under which the more precise terms may be subsumed.
41. AGRICOLA, J.F.. in Hiller, op. cit. p. 280.
42. WINTERFELDT, Carl von op. cit. p. 434-435.
43. c.f. John, Der Dresdner Kreuzchor und seine Kantoren, Berlin, 1982, p. 67.



APPENDICES  
and  
BIBLIOGRAPHY

Appendix 1  
Staatsbibliothek der Stiftung Preußischer Kulturbesitz  
Mus. ms. 10810

An Edition with Commentary researched and prepared by Hector I. Soga

I. Identification

In the list of works which Dr Hans John appends to his volume, Der Dresdner Kreuzkantor und Bach-Schüler Gottfried August Homilius<sup>1</sup>, this particular manuscript is described as a *Choralbuch*. Such indeed it is, though in a qualified sense. For it is not a bound volume, as are the majority of manuscript scores of Homilius's cantatas in the Stiftung Preußischer Kulturbesitz, but rather a collection of slips of manuscript paper contained in no especial order within a loose envelope of folded paper.

More precisely, there are in this envelope 35 small slips of manuscript paper, each with one chorale apart from one such slip which contains two (viz. No. 25). Save for one instance (No. 30) the reverse side of the paper is left blank, and in this one exception further details of motets are given, these again from Voss's Collection (viz. No. 31). In addition to these 36 small slips there is one large sheet containing 12 chorales, 6 on each side of the paper. The first of these, a setting of Schmücke dich and the only one on this particular sheet to bear a date (dlen) 1. März, 118147), is a harmonization, not by Homilius, but by J.S. Bach. Apart from the settings themselves, at least the first line of the text is generally indicated, and occasionally also the chorale text of which it forms part. Further information is given, usually to the right of the harmonization, concerning the cantata to which the chorale belongs, the relative place of the chorale within the cantata, an indication of the source from which the present copy was obtained, and, where available, precise details of the date when that source material itself was copied, or indeed of the date when the work was originally composed. Finally, the author is for the most part careful to indicate the date on which he himself made his copy. The chorales are throughout entirely legible, but the text is written in a minuscule hand, which makes on one or two occasions for illegibility. Most of the questions which arise as a result may, however, be answered by referring to other slips.

The loose paper envelope bears the inscription Graun! Vierstimmige Choräle von Graun, Homilius, Joh. Ernst Bach, Carl Phil. Emmanuel Bach, Joh. Michael Bach. From this it may be deduced that the chorales under discussion are part of a larger collection now split up. One of the other groups mentioned, that of

Johann Ernst Bach (1722-77), was also located in the Music Department of the Stiftung Preußischer Kulturbesitz. A brief survey of this collection revealed a similar set of chorales, similarly bound, similarly conceived, and written in an identical hand.

SBB 10810 would therefore appear to be part of a larger collection of chorales compiled the the mid 19th century by someone of scholarly disposition. It would appear to have been split up, probably according to composer between 1851 (the last recorded date of activity of the copyist) and the 1930s (the approximate date of the present binding).

## 2. The interest of SBB 10810

This manuscript is of interest in the first instance because such collections of chorales are relatively rare. Certainly, it is the only collection of chorale settings by Homilius so far to have been found in a library in Western Europe. According to Jahn, there is a collection entitled 197 vierstimmige Choralgesänge, dated Dresden 1780. He makes a further somewhat ambiguous reference to a collection housed in Gotha<sup>2</sup>. Clearly Mus. ms. SBB 10810 was formerly held in the Deutsche Staatsbibliothek, for it is listed, along with other of the composer's works held in the Stiftung Preußischer Kulturbesitz, as "Kriegsverlust" (war loss). More particularly is it of interest because it is one of the very few sources which shed some light, however faint, on the dating of some of Homilius's compositions. That we may regard as reliable the dates, whether of composition or of copy, given in the manuscript is suggested by the fact that, in entry No. 31 of the edited Choralbuch given below, there is precise agreement concerning the date of composition in all but one<sup>3</sup> of the references to *Motetten* common to both Jahn<sup>4</sup> and Mus. ms. SBB 10810. Given an equal degree of accuracy in the remaining instances, we may revise dates of composition as follows. The term "by" preceding a date implies that the original manuscript was copied on that one occasion; the term "comp." refers to the date of composition. The past participle "composed" is rendered by either of the terms "componiret" or "gesetzt", written in full or abbreviated:

1. Ach, daß doch Zions Hülfe käme  
SBB 10810: by 30th July, 1778; c. f. Jahn: by 1784
2. Alle, die gottselig leben wollen  
SBB 10810: by 11th June, 1778; c. f. Jahn: by 1783

3. Alle Züchtigung, wenn sie da ist  
SBB 10810: by 27th April, 1779; c. f. John: no date given
4. Allmächtiger Schöpfer, die himmlischen Heere  
SBB 10810: by 13th June, 1778; c. f. John: no date given
5. Betrübter Lauf verderbter Zeiten  
SBB 10810: by 1st June, 1778; c. f. John: by 1783
6. Der Herr ist mein Hirte  
SBB 10810: by 26th May, 1778; c. f. John: by 1783
7. Der Himmel ist durch's Wort des Herrn gemacht  
SBB 10810: by 3rd August, 1779; c. f. John: no entry
8. Der Tod seiner Heiligen ist wertgehalten  
SBB 10810: by 24th April, 1778; c. f. John: no date given
9. Dich, Gott, erhebet meine Seele  
SBB 10810: by 13th April, 1779; c. f. John: 13th July, 1784
10. Erhöht und rühmt des Höchsten Namen  
SBB 10810: by 6th Oct., 1778; c. f. John: 16th June, 1777
11. Es ist umsonst, daß ihr früh aufstehet  
SBB 10810: by 31st Oct., 1778; c. f. John: by 1784
12. Es sollen wohl Berge weichen  
SBB 10810: by 19th May, 1774; c. f. John: no date given
13. Frohlocket und preiset den herrschenden Sieger  
SBB 10810: by 10th Oct., 1778; c. f. John: no date given
14. Gott führet auf mit Jauchzen  
SBB 10810: by 19th Oct., 1778; c. f. John: by 1761
15. Heilig ist unser Gott  
SBB 10810: by 31st Aug., 1778; c. f. John: no date given
16. Herr, sieh nicht an die Sünde mein  
SBB 10810: by 1st Sep., 1774; c. f. John: by 1775
17. Herr, so du wilt  
SBB 10810: by 24th July, 1778; c. f. John: no date given
18. Lasset euch niemand das Ziel verrücken  
SBB 10810: by 12th Feb., 1779; c. f. John: by 1784
19. Legt eure Harfen hin  
SBB 10810: by 21st Mar., 1774; c. f. John: by 1784
20. Lobe den Herrn, ihr seine Engel  
SBB 10810: no date given; c. f. John: by 1770
21. Mache dich auf, werde Licht  
SBB 10810: comp. 14th June, 1758; c. f. John: no date given
22. Meine Seele erhebet den Herrn  
SBB 10810: by 31st Aug., 1774; c. f. John: by 1775
23. Merk auf, mein Herz  
SBB 10810: comp. 5th Nov., 1762; c. f. John: no date given
24. Mit Sorgen, Angst und Klage  
SBB 10810: comp. 31st Dec., 1772; c. f. John: no date given
25. Nun ist er da  
SBB 10810: by 11th Oct., 1773; c. f. John: no date given
26. O heiliger Tempel, o seliger Ort  
SBB 10810: comp. 5th Sep., 1776; c. f. John: by 1783
27. O Jammer, ach schreckliche Not  
SBB 10810: by 30th May, 1778; c. f. John: no date given
28. Saget der Tochter Zion  
SBB 10810: by 10th June, 1778; c. f. John: by 1783
29. Sei willkommen, Heil der Frommen  
SBB 10810: comp. 13th Nov., 1762; c. f. John: no date given



30. Selig ist der Mann  
SBB 10810: comp. 11th June, 1773; c.f. John: no date given
31. Selig seid ihr, wenn ihr geschmähet werdet  
SBB 10810: comp. 7th Jan., 1778; c.f. John: by 1784
32. Sichre Welt, erwache  
SBB 10810: by 23rd Apr., 1779; c.f. John: no date given
33. Sie sind zerbrochen um ihres Unglaubens willen  
SBB 10810: by 12th Nov., 1778; c.f. John: by 1783
34. So gehst du nun, mein Jesu, hin  
SBB 10810: 28th July, 1778; c.f. John: by 1784
35. Unsere Trübsal, die zeitlich und leicht ist  
SBB 10810: by 30th May, 1778; c.f. John: by 1784
36. Warum toben die Heiden, und die Leute  
SBB 10810: comp. 23rd Oct., 1776; c.f. John: by 1784
37. Wer ist wie der Herr unser Gott  
SBB 10810: by 29th Aug., 1774; c.f. John: no date given
38. Wir haben nicht einen Hohenpriester  
SBB 10810: comp. 14th Feb., 1772; c.f. John: no date given
39. Wünschet Jerusalem Glück  
SBB 10810: comp. 14th Dec., 1768; c.f. John: no date given

In addition to the above may be noted the *Passionskantate*.

40. Ein Lämmlein geht und trägt die Schuld  
SBB 10810: by 12th June, 1778; c.f. John: by 1775

In only (No. 20 above) instance does John offer a date of copy where none is suggested in the manuscript under discussion; in only three instances (Nos. 10, 14 and 40 above) does John offer an earlier date, one only being a date of composition (No. 10). In one instance (No. 9) John offers a date of composition later than that recorded in the manuscript as a date of copy. In ten cases (Nos. 21, 23, 24, 26, 29, 30, 31, 36, 38, and 39) an actual date of composition is indicated in Mus. ms. SBB 10810, and in the remainder an earlier *terminus post quem non* is invariably recorded. Thus it is that this *Choralbuch* facilitates the most accurate dating of 40 of the 230 cantatas which Homilius is believed to have composed.

Who was the copyist of these chorales to whom we are thus indebted? Unfortunately his identity remains concealed. Yet he has given sufficient information to enable us to piece together at least something of the background to his endeavours. The chief clues are the references to his sources. On the one hand he refers to the "Voss's Sammlung" (Voss's collection)<sup>3</sup>. A second set of references is rather more significant. Working on two consecutive days in 1847, 15th and 16th August, he copied out sixteen chorales (Nos. 14-29) from the collection of a certain Ernst Richter. The man in question is not the theorist, composer and teacher Ernst Friedrich (Eduard) Richter (1808-1879)<sup>4</sup>, eventually a

successor of J.S. Bach at the Thomasschule in Leipzig, but rather Ernst Heinrich Leopold Richter (1805-1876)<sup>7</sup>. The latter moved from his home near Ohlau to Breslau, now Wrocław, thence to Berlin to study first under Bernhard Klein (1793-1832) and C.F. Zelter (1758-1832). In 1827 Richter returned to Breslau as director of musical studies at the Breslauer Lehrerseminar (Teachers' Training College), where, as teacher, composer and conductor of the choir of the *Singakademie*, he exercised a profound influence on the musical life of Silesia, continuing even when the college was moved in 1847 to Steinau an der Oder. It was doubtless the indefatigable Richter who was responsible for assembling the large number of manuscript copies of Homilius's cantatas, the corpus which today is lodged in the library of the University of Wrocław, many of which pre-date those to which John had access or at least of which he had knowledge.

It might well be that the anonymous copyist of these chorales was one of the many *Kantoren* whom Richter trained. At the very least he would seem to have been inspired by the spirit of scholarship which Richter had established. Certainly, he is careful to mark by a pointing finger the occasional lapses of harmonic grammar evident in the chorales as he finds them, to draw attention to points of interest, and to note features of the works of which he approves. Mus. ms. SBB 10810 affords an instructive insight into the academic and practical pre-occupations of a culture which deemed the music of Homilius, now largely forgotten, to be eminently worthy of study, if not indeed emulation.

### 3. The Presentation of the Chorales

In the original manuscript the chorales are arranged in no particular order. For present purposes an alphabetical arrangement would clearly have been sensible enough. A somewhat different ordering has been adopted, however, in order to reflect as far as possible the chronology of the work of the 19th century copyist. Those which are dated precede those which bear no date. For each precise date given, the chorales are arranged alphabetically according to the titles of the cantatas in which they appear. Of the undated material, those on the large sheet of manuscript paper are presented in the order in which they appear on the sheet, and the 6 remaining undated chorales are again arranged alphabetically according to cantata. This yields the following order:

9th Oct., 1846	Nos. 1 - 6
29th May, 1847	Nos. 7 - 13
15th Aug., 1847	Nos. 14 - 23
16th Aug., 1847	Nos. 24 - 29
31st Jul., 1851	Nos. 30 - 31
undated	Nos. 32 - 49

In the following pages the material appended to the chorale melodies themselves has been systematically organised under the headings Text and Notes. Abbreviations have mostly been amplified within square brackets. As an editorial aid to identification of the material, the text generally associated with the chorale melody is, in addition, given in square brackets against the heading Chorale. Where it proved impossible to establish the text, a question mark appears against this heading.

Given on the one hand the repetitive nature of most of the textual comment appended to the chorales and on the other the present writer's concern to keep the length of the Appendix within check, translation of every item into English has been avoided. Instead a short glossary of terms used in the document is given below for the benefit of those readers who have no German.

### Glossary

abgeschrieben = copiert	copied
Abschrift = Copie	copy
als Schluß	as final movement
am Ende	at the end
am Schluß/am Schlusse	at the end
Anfangschor	opening chorus
componi(e)rt	composed
copi(e)rt	copied
Das folgende Recitativ beginnt:	The recitative following begins:
Die Jahrzahl ist nicht bemerkt.	The year is not given.
eine Kirchenmusik	a sacred work
fängt an = beginnt	begins
Generalbaß ist vollständig.	The general bass is complete.
gesetzt	composed
gleichfalls	likewise
Handschrift (-en)	manuscript(s)
Handschriftensammlung	manuscript collection
hieseliegend: e.g. hieseliegende Copie	this: e.g. this copy
in der Mitte	in the middle
Letzterer Choral	The last named chorale
nach einer Copie	from a copy
nachstehend genannt	next named
obig, e.g. obiger Choral	the above, e.g. the above chorale
ohne Datum	no date given
ohne Textangabe	no text given
Sammlung	collection
Steht in einer kirchlichen Musik.	Occurs in a sacred work.
unterzeichnet	signed
weitere Bemerkungen zu	further remarks on
zu ..... gehörig	belonging to .....

1.

S. A. T. B.

Homilius

6 6  $\frac{4}{3}$  6 6 8 7

3  $\frac{4}{2}$  6 5 6 6 - 5

[5] 6 6 8 7  $\frac{6}{5}$

Text:

"So thu, mein' Seel', das deine"

Chorale:

["In allen meinen Thaten"]

Notes:

Auf der letzten Seite: "copiert den] 13. Juni, 1778"

Als Schluß der Kirchencantate:

Dom[inica] 2 post] Epiph[anias]

"Almächtiger Schöpfer, die himmlischen Heere" u. s. w.

Homilius

copiert den] 9. Oct. [18]46.

2.

S. A. T. B.

Homilius

6 5 9 8 6 1 7 8 7

6  $\frac{6}{5}$   $\frac{4}{2}$  6 4 6 6

[5] 6 6 6 6  $\frac{5}{4}$  7 6 6 6 8 7



Text: "Helle mich O Heil der Seelen"  
Chorale: [Freu dich sehr, O meine Seele]  
Notes: Am Ende: "Copiert d[en] 24. Juli, 1778"  
 Steht in der Mitte der Kirchen Cantate:  
 Dom[nica] 3 p[ost] Epiph[anias]  
 "Herr, so du wilt, wird bald erfüllt, wornach sich  
 Wunsch u[nd] Hoffnung schaun" u.s.w. v[on] Homilius  
 Copiert den] 9. Oct. [18]46.

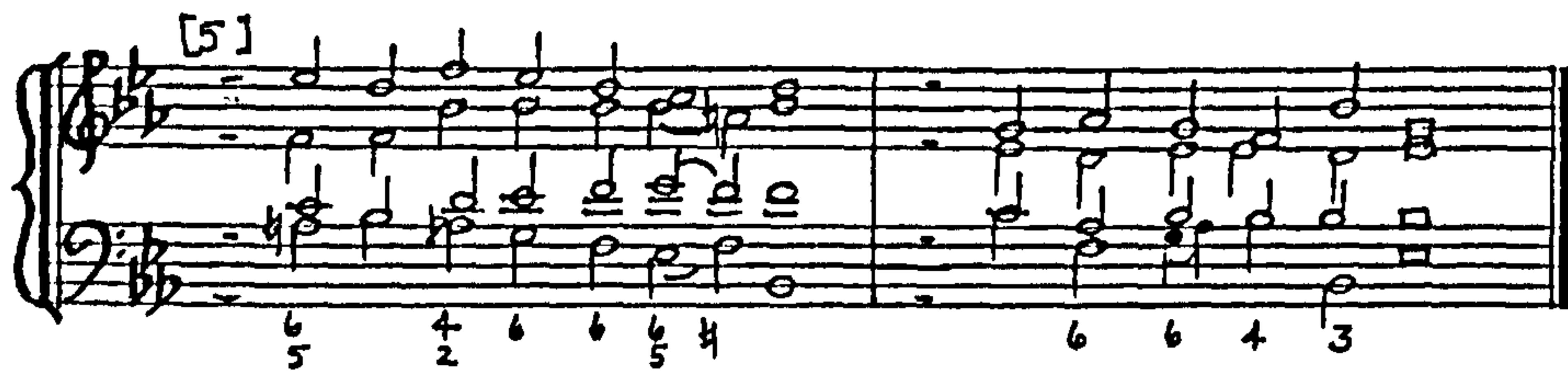
3.

Homilius

Text: "Daß wir ihn loben allzugleich" u.s.w.  
Chorale: ["Lobt Gott, ihr Christen, allzugleich"]  
Notes: Mit Hörnern, Trompeten u[nd] Paukenbegleitung.  
 am Ende: "componiert d[en] 14. Juni, 1758"  
 als Schluß der Kirchen Cantate:  
 Festo Epiph[anias]  
 "Mache dich auf, werde Licht" - v[on] Homilius  
 copiert den] 9. Oct. [18]46.

4.

Homilius



The image shows a musical score for the song "The Rose Tree". It consists of two systems of music, each with a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 3/4. The first system includes the lyrics "The Rose Tree" and "The Rose Tree" written below the bass staff. The second system includes the lyrics "The Rose Tree" and "The Rose Tree" written below the bass staff. The music is written in a simple, folk-like style with many beamed eighth and sixteenth notes.

Text: (Ohne Textangabe)  
Chorale: ["Jesu, meiner Seelen Wonne"]  
Notes: Am Ende  
gesetzt: "den 14. Dez., 1768"  
Als Schluß der Kirchencantate:  
Festa Circumcisionis):  
"Wünschet Jerusalem Glück" von G. A. Homilius  
hielfliegende] caplle den] 9. Oct., [18]46.

7.

Homi I i us

Handwritten musical score for 'The Rose Tree'. The score is written on four staves: Clarinet (Clar.), Tympani (Tymp.), Soprano (S.), and Alto (A.). The key signature is one sharp (F#) and the time signature is 2/3. The music is in common time (C). The first system ends with a repeat sign and a first ending bracket labeled [5]. The second system ends with a repeat sign and a first ending bracket labeled [10].

[15]

This system contains measures 1 through 15. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part consists of a steady eighth-note bass line and a treble line with chords. Measure 15 is marked with a repeat sign and a fermata.

[20]

This system contains measures 16 through 20. The musical notation continues from the previous system. Measure 20 is marked with a repeat sign and a fermata.

[25]

This system contains measures 21 through 25. The musical notation continues from the previous system. Measure 25 is marked with a repeat sign and a fermata.



Text: "Gott, Vater, Sohn u[nd] Heil'ger Geist, für  
alle Gnad' u[nd] Güte"  
Chorale: ["Es ist gewißlich an der Zeit"]  
Notes: Homilius  
Steht als Schluß der Cantate:  
Festo S.S. [=Sanctissimae] Trinit[at]is  
"Der Himmel ist durch's Wort des Herrn gemacht."  
Nach einer Copie vom 3. Aug., 1779.  
copliert den] 29. Mai, [18]47, hie[ll]egende] coplie]

8.

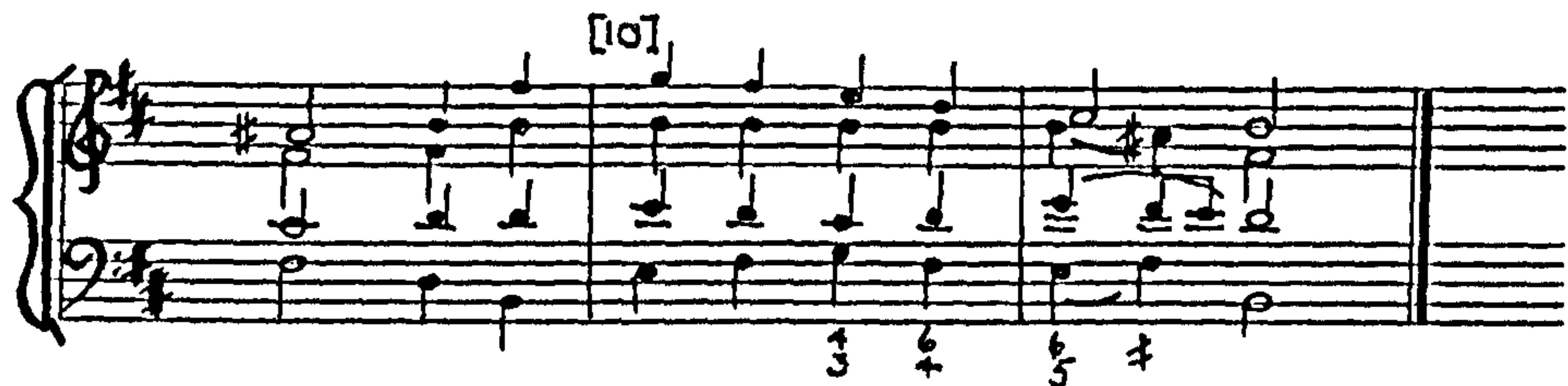
Homilius

Handwritten musical score for a chorale by Homilius. The score is written in G major (one sharp) and common time (C). It consists of three systems of two staves each (treble and bass clef). The first system has a key signature change to D major (two sharps) in the second measure. The second system has a key signature change to E major (three sharps) in the second measure. The third system has a key signature change to F major (one sharp) in the second measure. The score includes various musical notations such as notes, rests, and bar lines. Below the staves, there are several numbers: 6, 9, 8, 6, 5, 2, 6, 5, [7], 4, 6, 6, 6, 6, 4, 3, 7, 6, 6.

Text: "Du bist heilig ..... "  
Chorale: ["Freu' dich sehr, O meine Seele"]  
Notes: Homilius  
Festo Pentecostes]  
"Heilig ist unser Gott"  
Am Ende: "Copliert] d[en] 31. Aug., 1778."  
hie[ll]egende] coplie] d[en] 29. Mai, [18]47.

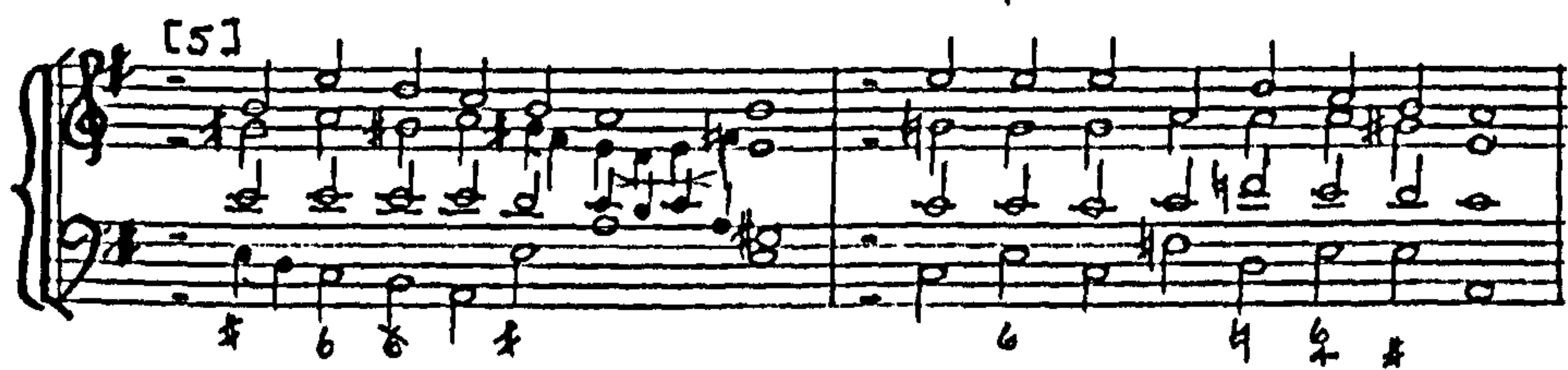
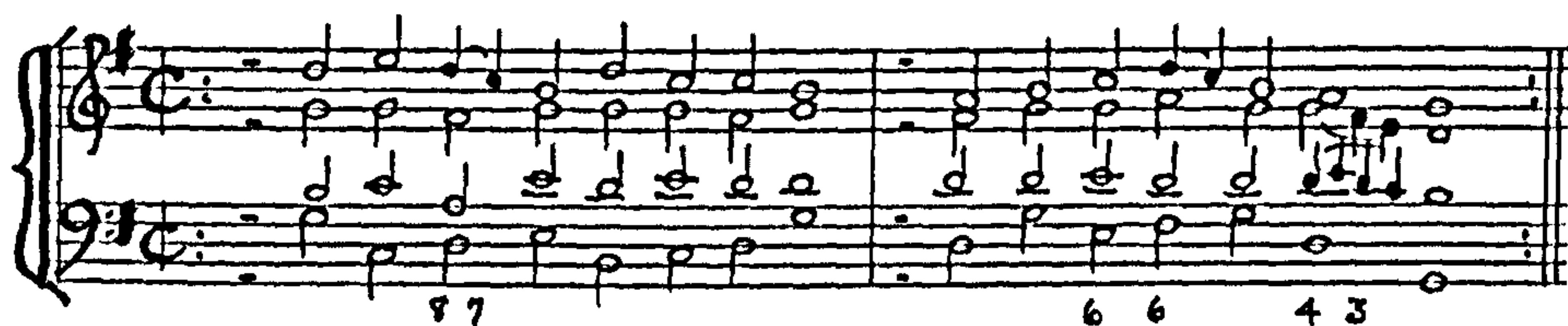
9.

Handwritten musical score for a chorale by Homilius. The score is written in G major (one sharp) and common time (C). It consists of two systems of two staves each (treble and bass clef). The first system has a key signature change to D major (two sharps) in the second measure. The second system has a key signature change to E major (three sharps) in the second measure. The score includes various musical notations such as notes, rests, and bar lines. Below the staves, there are several numbers: [6], 6, 8, 7, 6, 8, 7, 5, 6, 6, 5, 4, 2, 6, 5, 4, 2, 8.



Text: "Wie ein Hirschlein gehret"  
Chorale: ?  
Notes: In der Mitte der Cantate:  
Festo Pentecostes]  
"Heilig ist unser Gott."  
Am Ende: "Copliert] d[en] 31. Aug., 1778."  
hiell[iegende] coplie den] 29. Mai, [18]47.

10.



Text: "Mein Abba, schaue Jesum an" u. s. w.  
("O König, dessen Majestät)  
Chorale: ["Ein Lämmlein geht und trägt die Schuld")  
Notes: Homilius  
Am Ende: "Copliert] d[en] 12. Juni, 1778."  
Cantate  
Dom[onica] Rogate  
"Mein Herz hält dir für dein Wort."  
hiell[iegende] coplie den] 29. Mai, [18]47.

11.

Homilius

Text:Chorale:Notes:

"Ihr, die ihr Christi Namen nennt" u.s.w.

["Allein Gott in der Höh' sei Ehr'"]

Als Schluß der Cantate:

Festo Visitationis Mariae

"Meine Seele erhebet den Herrn"

Am Ende: "Copliert den) 31. Aug., 1774"

hielliegende) copliet dlen) 29. Mai, [18]47

12.



Text: "Du werthes Licht"  
Chorale: ("Nun bitten wir den Heiligen Geist")  
Notes: Homilius  
Nach einer Kopie "v[on] 11. Oct., 1773."  
Steht als Schluß zur Cantate:  
Pentecostes) Fer[ia] I  
"Nun ist er da"  
hiell[iegender] cop[ie] den 29. Mai, 18147

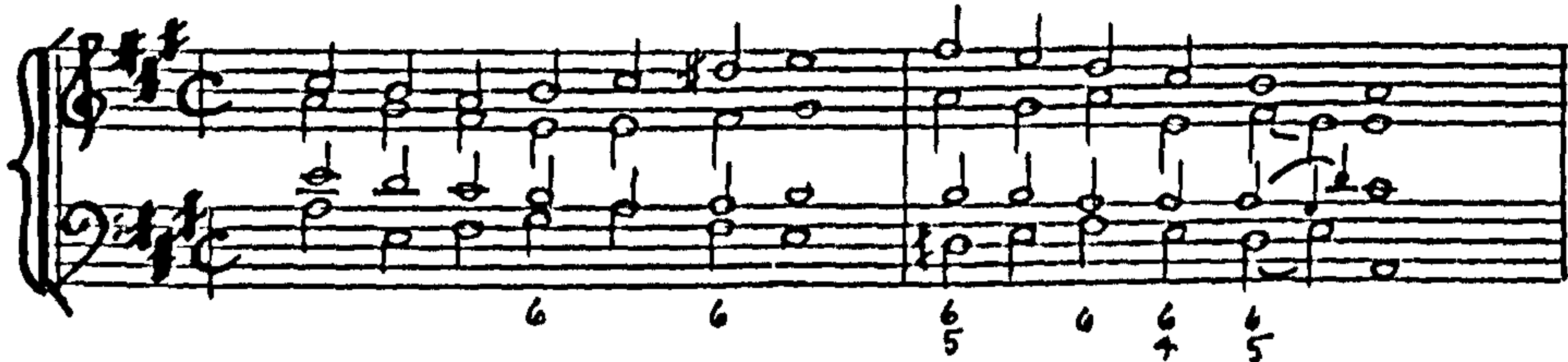
13.



Text: "Wie ein Adler sein (Gefieder)"  
Chorale: "Sollt' ich meinem Gott nicht singen?"  
Notes: Als Schluß der Cantate:  
Festo Joannes Bapt[istae]  
"Wer ist wie der Herr, unser Gott?"  
Am Ende: "Copiert) d[en] 29. Aug., 1774."  
hiell[iegender] cop[ie] d[en] 29. Mai, 18147.

14.

Homilius





Text: "Gottes Kinder säen zwar"  
 Chorale: ["Jesu Leiden, Pein und Tod"]  
 Notes: Am Ende der Cantate:  
 Dom. Jubilate  
 "Alle, die gottselig leben wollen im Geiste Jesu"  
 Am Ende: "Copirt d[en] 11. Juni, 1778."  
 Richters Sammlung von] H[an]dschrift[en]  
 d[en] 15. Aug., [18]47

15.

G. A. Homilius

Text: "O Jesu, hilf zur selben Zeit"  
 Chorale: ["Es ist gewißlich an der Zeit"]  
 Notes: Am Ende der Cantate:  
 Dom. 5. p. Epiph.  
 beginnt: "Betrübter Lauf verderbter Zeiten" u. s. w.  
 Handschrift] in E. Richters Sammlung] in Breslau  
 Am Ende: "Copirt d[en] 1. Juni, 1778."  
 d[en] 15. Aug., [18]47.

16.

Homilius

Text: "Herr, mein Hirt, Brunn aller Freuden"  
Chorale: ?  
Notes: Am Ende der Cantate:  
 Dom[nica] Misericordias Domini  
 "Der Herr ist mein Hirte."  
 Handschrift in Richters Sammlung  
 Am Ende: "Copirt den 26. Mai, 1778."  
 [den] 15. Aug., [18]47.

17.

Gottfried Aug. Homilius

Text: "Laß ferner dich erbitten"  
Chorale: ["Nun laßt uns Gott, dem Herren"]  
Notes: Als Schluß der Cantate:  
 Dominica Jubilate

"Die mit Thränen säen"  
 Die Jahrzahl ist am Ende nicht bemerkt.  
 H[an]dschr[ift] in Richters Sammlung  
 [den] 15. Aug., [18]47.

18.

Homilius

Text:Chorale:Notes:

"Hilf, Herr Gott, daß wir werden gleich"

["Es ist das Heil uns kommen her"]

Am Ende der Cantate:

Dom[inica] Sexages[ima]

"Erhöht und rühmt des Höchsten Namen."

Am Ende: "Copirt d[en] 6. Gbr [\*], 1778

E. Richters H[an]dschriftensammlung]

[den] 15. Aug., [18]47.

19.



Text: "Am Sabbath früh"  
Chorale: ["Erstanden ist der heil'ge Christ"]  
Notes: Homilius  
 In der Mitte von der Cantate:  
 F(esto) | Pasch(atos)  
 "Frohlocket und) preiset den herrschenden Sieger."  
 Am Ende: "copliert) d(en) 10. Gbr, 1778."  
 H(andschrift) in Richters Sammlung  
 (den) 15. Aug., (18)47.

20.

Homilius

Text: ?  
Chorale: ["Es ist gewißlich an der Zeit"]  
Notes: Als Schluß der Cantate:  
 Dom(lica) 6 p(ost) Trinit(atem)  
 "Herr, sieh nicht von der Sünde mein"  
 Am Ende: "copirt d(en) 1. Sept., 1774"  
 H(andschrift) in E. Richters Sammlung  
 (den) 15. Aug., (18)47



21.

Homilius

Text:Chorale:Notes:

"Und ob es währt bis in die Nacht"

["Aus tiefer Noth schrei ich zu dir"]

Als Schluß der Cantate:

Dom(ninica) 4. post( Epiph(anias)

"O Jammer, ach schreckliche Noth" u. s. w.

Am Ende: "Copirt dien) 30. Mai, 1778"

Handschrift) in Richters Sammlung)

(den) 15. Aug., [18]47.

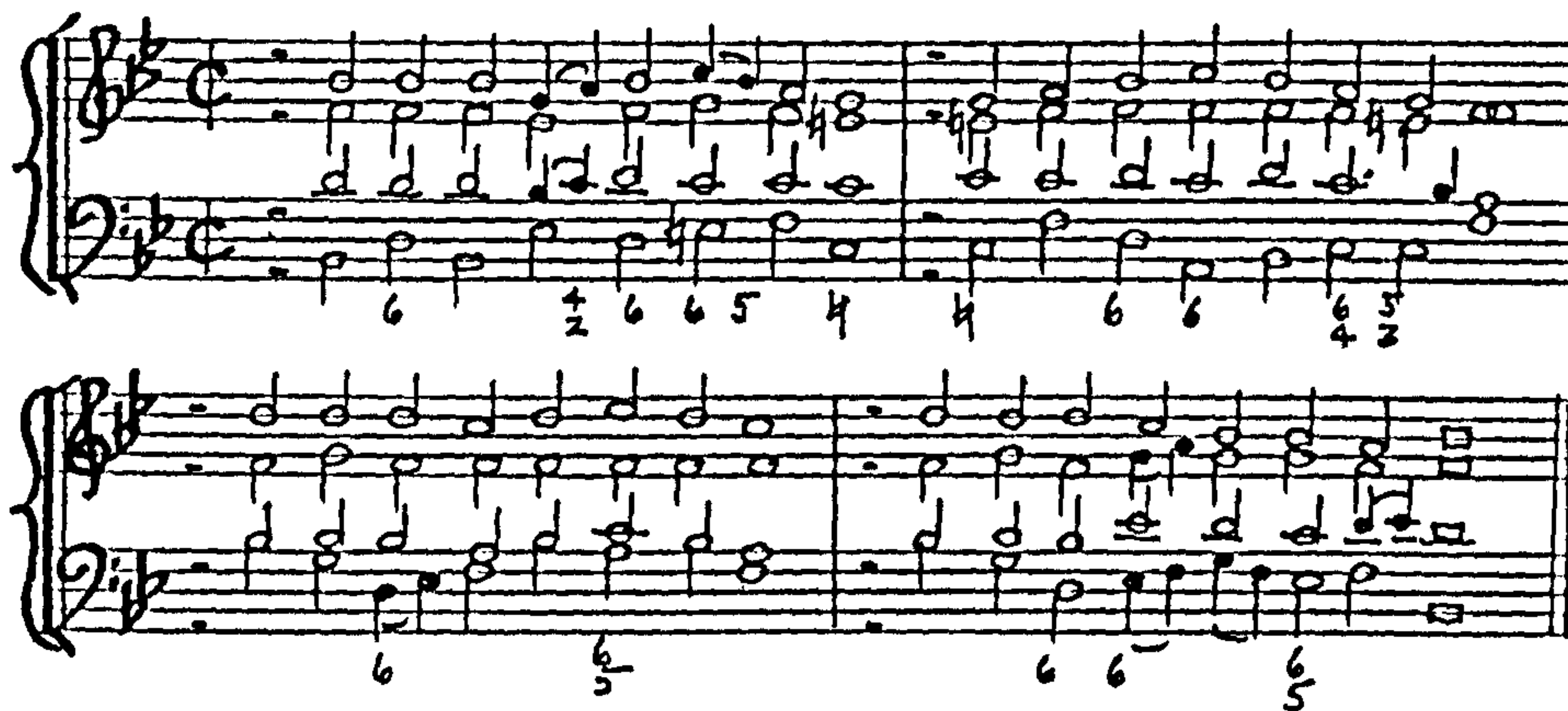
22.

Homilius

Text: "Ach, ich habe schon erblicket"  
Chorale: ?  
Notes: Als Schluß der Cantate:  
 Ferlia) 2 Nativitatis) Christi  
 "Selig ist der Mann, der die Anfechtung erduldet.  
 Am Ende steht: "componiert den) 11. Juni, 1773"  
 Handschr[ift] aus Richters Sammlung)  
 [den) 15. Aug., [18]47.

23.

Homilius



Text: "Drum will ich, weil ich lebe noch"  
Chorale: ["Ach Gott, wie manches Herzeleid")  
Notes: Am Ende der Cantate:  
 Domlinica) Cantate  
 "Unsere Trübsal, die zeitlich und) leicht ist" u. s. w.  
 Am Ende: "Copirt d[en] 30 Mai, 1778"  
 Ernst Richters Sammlung von) Handschr[iften])  
 [den) 15. Aug., [18]47.

24.

Corni

S.  
A.  
T.  
B.

[unfigured]

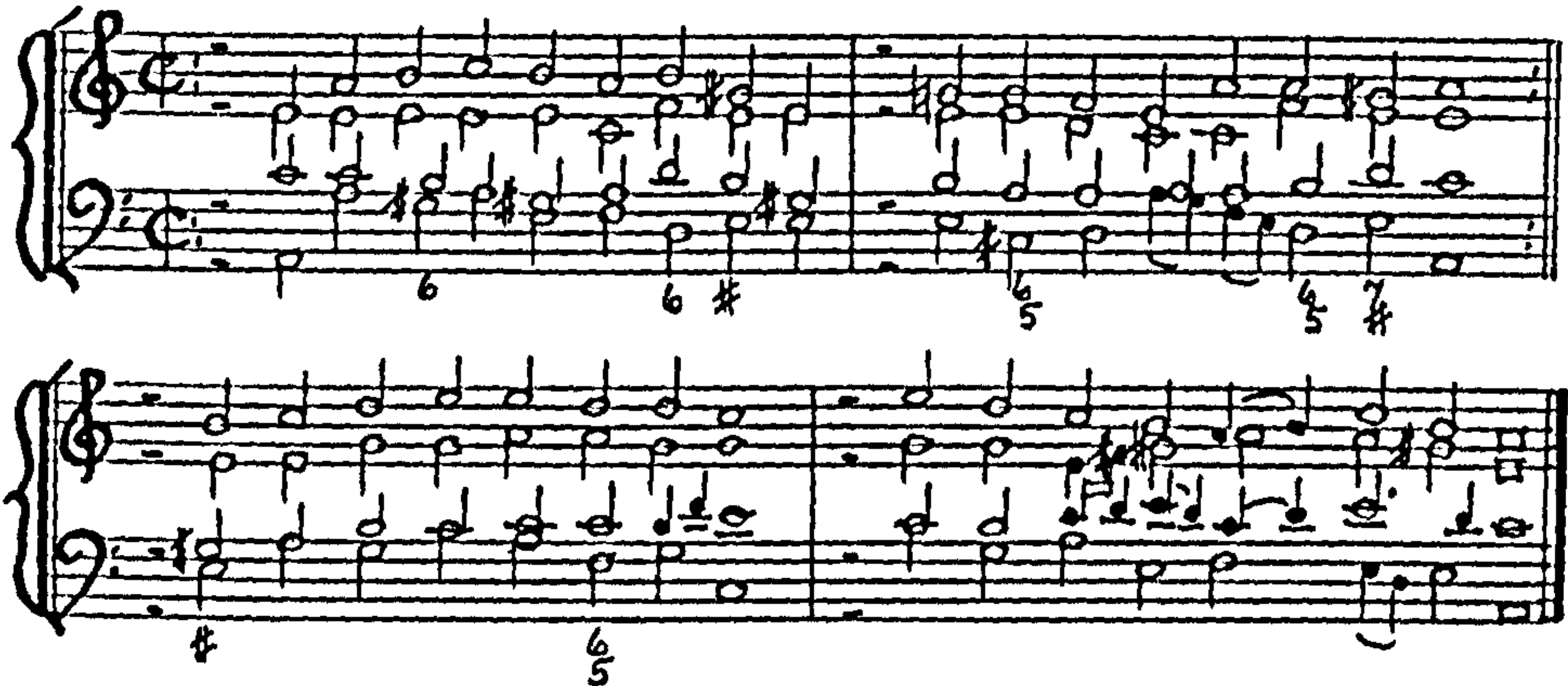


Text: "Gleich wie sich fein"/"Also, Herr Christ"  
Chorale: ("Ach Gott und Herr")  
Notes: Steht als Schluß der Cantate:  
Ferial II Nativitatis Christi  
"Der Tod seiner Heiligen" u. s. w.  
Am Ende: "copirt den) 24. Apr., 1778"  
Richters Sammlung von) H[an]dschr[iften]  
[den) 16. Aug., 18147.

25.

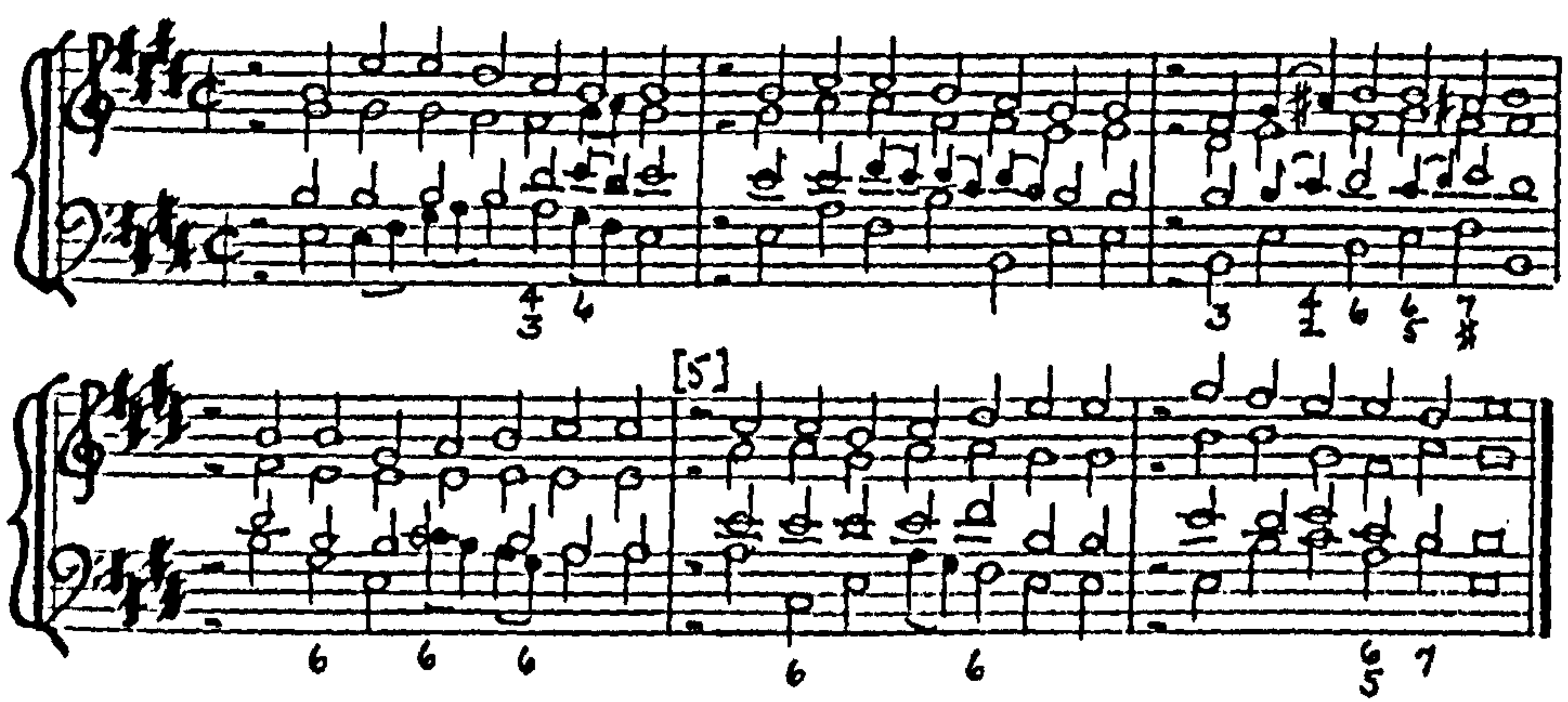
a)

Homilius



25.

b)





- Text: a) "Sing, bet', und geh' nach Gottes Wegen"  
 b) "So thu nun, Seel', das deine"
- Chorale: a) ["Wer nun den lieben Gott läßt walten"]  
 b) ?
- Notes: a) In der Mitte der Cantate:  
 Domlnica) 5. plost) Trin(litatem)  
 "Es ist umsonst, das ihr früh aufstehet"  
 Am Ende: "Copirt dlen) 31. Oct., 1778"
- b) Am Ende obiger Cantate.  
 Richters Sammlung von) Handschr(liften)  
 dlen) 16. Aug., (18)47.

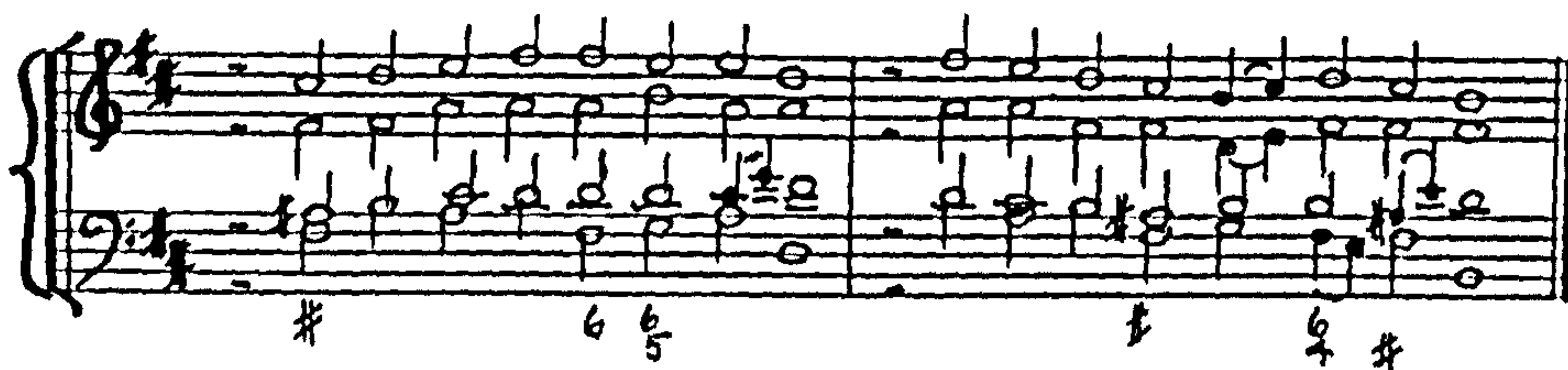
26.

- Text: "Nur daß ihr den Geist erhebet"
- Chorale: ?
- Notes: Am Schluß der Cantate:  
 Festo Ascensionis  
 "Gott fährt auf mit Jauchzen"  
 Am Ende: "Copirt dlen) 19. Gbr., 1778"  
 Richters Sammlung von) H(an)dschr(liften)  
 dlen) 16. Aug., (18)47.

27.

Homilius

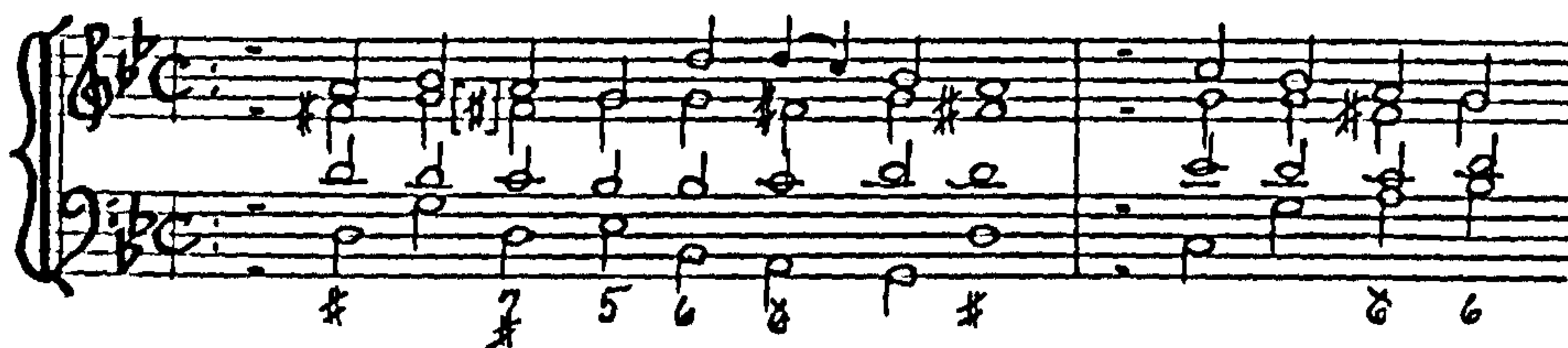




Text: Text fehlte  
Chorale: ["Wer nur den lieben Gott läßt walten"]  
Notes: Als Schluß der Cantate:  
 Domlnica] 8. p[ost] Trinit[ät]em]  
 "Lasset uns niemand das Ziel verrücken"  
 Am Ende: "Copirt d[en] 12. Febr., 1779."  
 Richters Sammlung von] H[an]dschriften]  
 [den] 16. Aug., [18]47

28.

Homilius



Text: "Das wollst du, Gott, bewahren rein"  
Chorale: ["Ach Gott, vom himmel sieh darein"]  
Notes: In der Mitte der Cantate:  
 Dom. 8. p. Trinitat.  
 "Lasset uns niemand das Ziel verrücken"  
 Am Ende: "Copiert den] 12. Febr., 1779"  
 Richters H[an]dschriften=] Sammlung]  
 [den] 16. Aug., [18]47

29.

Homilius

[unfigured]

[5]

[5]

Text: "Nun, Herr u[nd] Vater aller G[ut]t"  
Chorale: ?  
Notes: Homilius  
Am Ende der Cantate:  
Dom[nica] Cantate  
"Wenn der Geist der Wahrheit kommen wird"  
Jahrzahl fehlte  
Richters Sammlung von] Handschr[iften]  
[den] 16. Aug., [18]47

30.

[5]

[10]

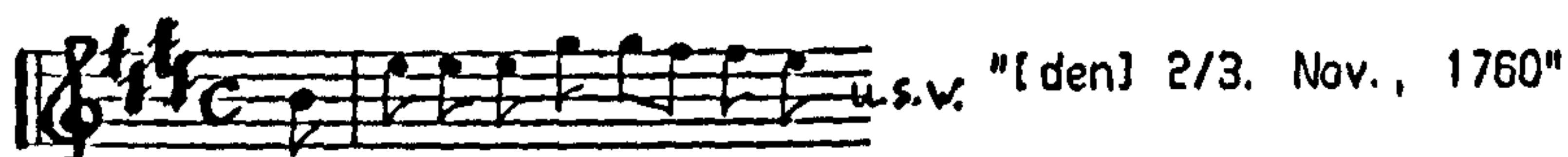
[15]

[20]

Text: "Die starken Himmelsheiden, die allzeit vor dir stehn"  
Chorale: ["Valet will ich dir geben"]  
Notes: Mit 2 Trompeten und Pauken / Homilius  
 ..... selbständige Stimmen ..... obligat.  
 Als Schluß  
 Cantate  
 Festo Michaelis / dei Homilius  
 "Lobet den Herrn, ihr seine Engel"  
 4/4 T. D-dur, u. s. w.  
 v[on] Voss' Sammlung]  
 [den] 31. Juli, [18]51

31. [Weitere Bemerkungen zur Voss-Sammlung]

v[on] Voss's Sammlung] 30 Motetten von Homilius  
 "Wir liegen für dir mit unserm Gebet" f-moll  
 "[den] 9. Aug., 1760"  
 Composition] unterzeichnet]  
 "Unser Vater" u. s. w. (a-moll 3/2 u. s. w.)  
 ohne Datum  
 "Machet die Thore weit" 2 Chöre  
 [den] 19. Nov., 1755 komponiert]  
 "Sehet welch' eine Liebe" (E-dur)  
 Motetto  
 "[den] 12. Aug., 1766"  
 So der Abschreiber: J.F. Grahl  
 "So gehst du nun, mein Jesu, hin" "komponiert den] 29. Nov., 1762"  
 "Der Herr wird mich erlösen" E-dur 4/4

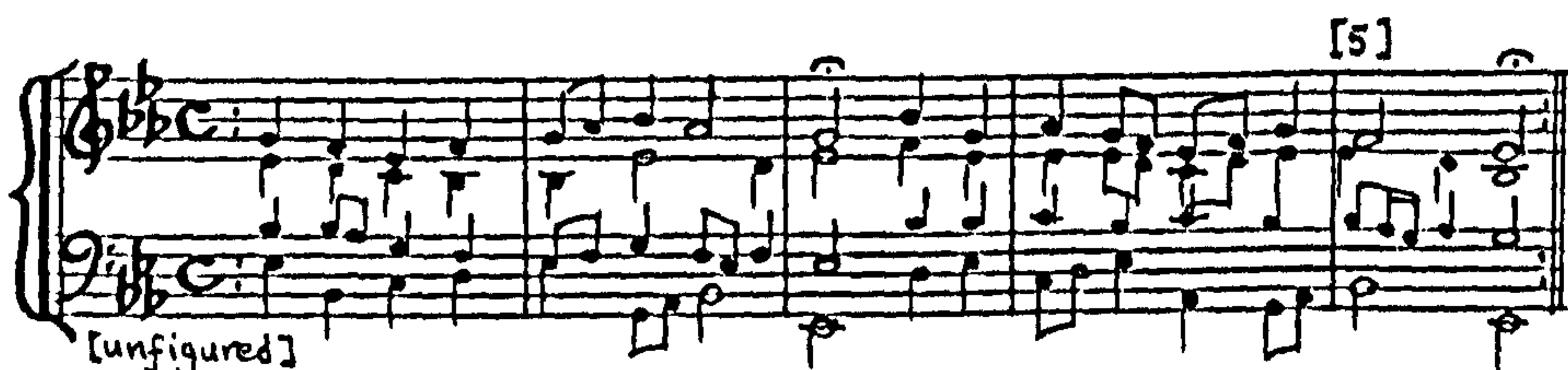


"Herr, wenn Trübsal da ist" "[den] 16. Oct., 1760"  
 der Copist  
 Abgeschrieben!

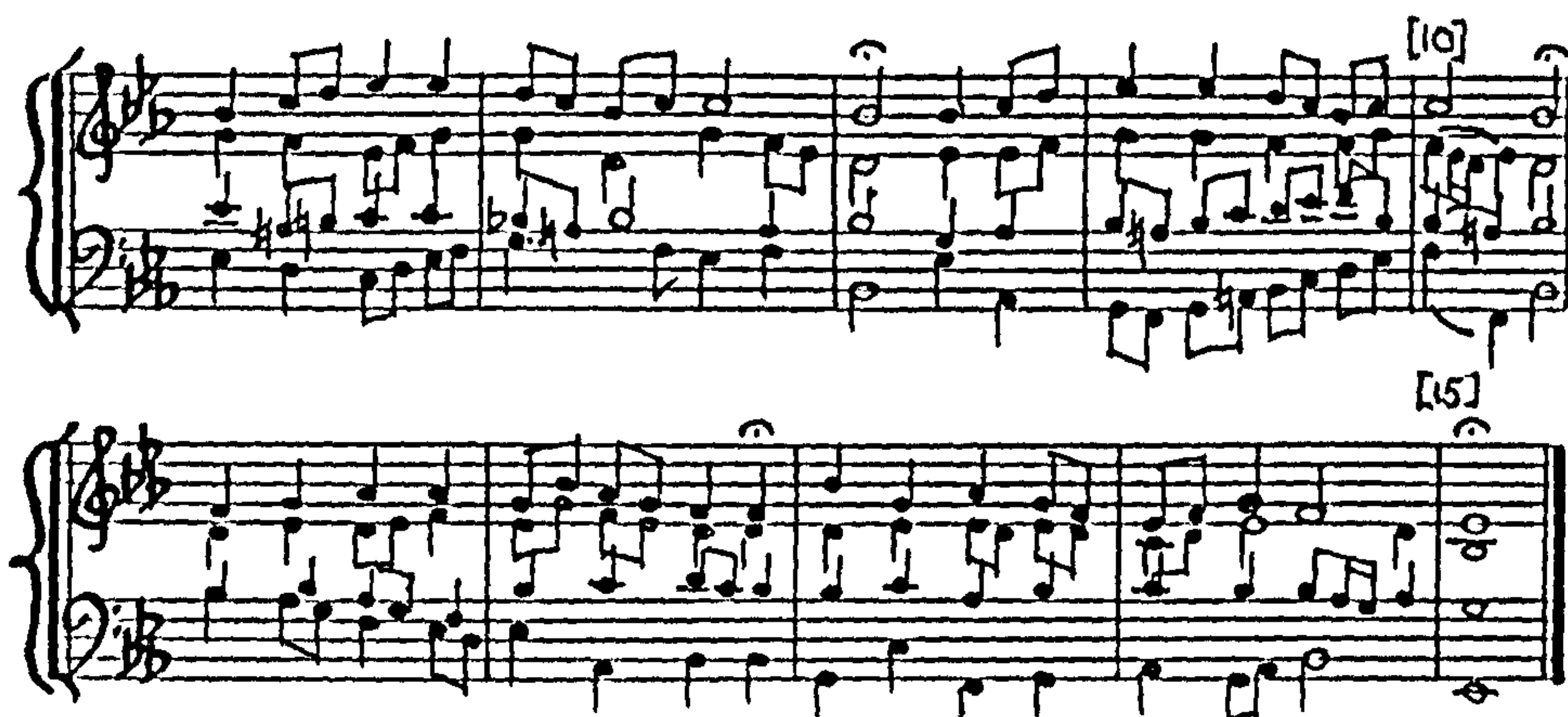
"Hilf, Herr! die Heiligen" u. s. w. (h-moll / Hiller)  
 aus den 60er Jahren die Abschrift]  
 um 1760-66

[den] 31. Juli, [18]51

32.

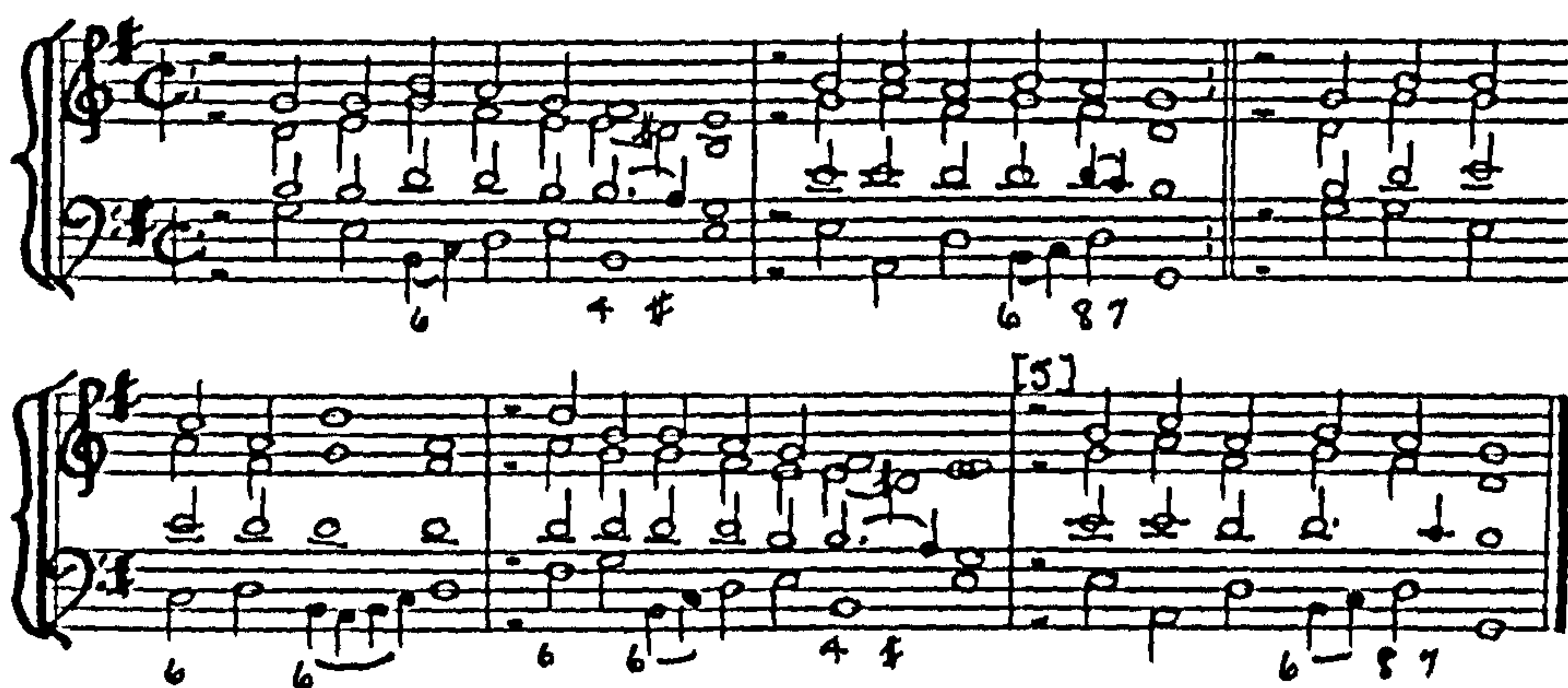






Text: -  
 Chorale: "Schmücke dich, O liebe Seele"  
 Notes: von Sebastian Bach harmonisiert  
 [den] 1. März, [18]42 cop[liert]

33.



Text: "Ertödt uns durch dein' Güte"  
 Chorale: ["Herr Christ, der ein'ge Gotts-Sohn"]  
 Notes: Harmonisiert von Homilius  
 Aus einer kirchlichen Cantate;  
 Festo Annuntiationis Mariae  
 "Ach, daß doch Zions Hilfe käme"  
 Diese Cantate in Mscpt  
 [Breslauer?] Seminarbibliothek  
 wurde copiert am 30. Juli, 1778.  
 Der Choral steht als Schluß des ganzen.

34.

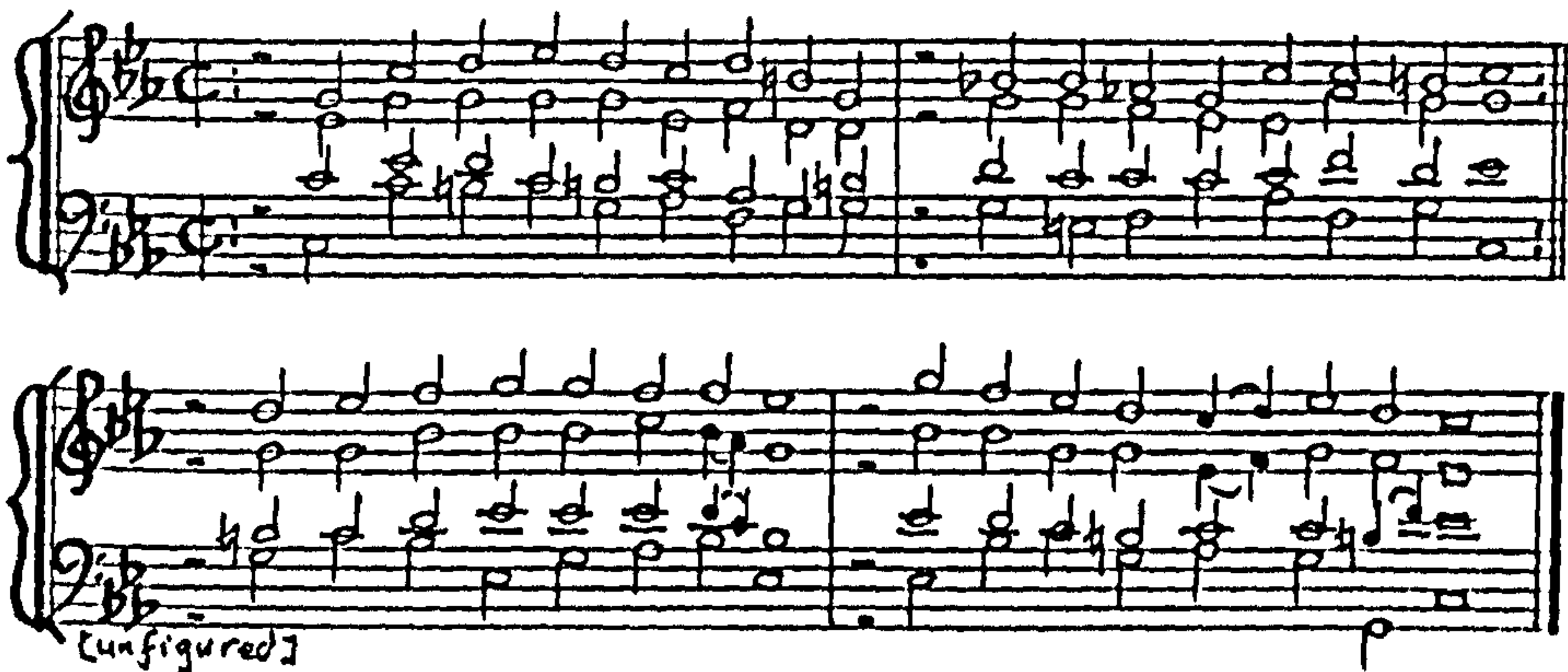






Text: "Hilf, daß ich stets sorgfältig sei,  
den Glauben zu bewahren.  
Chorale: ["Ach Gott, vom Himmel sieh darein"]  
Notes: Harmonisiert vlon Homilius  
aus einer geistlichen Cantate:  
Dom. Oculi  
"Sie sind zerbrochen um ihres Unglaubens willen"  
Mscpt zur Breslauer Seminarbibliothek gehörig  
Wurde "am 12. November, 1778 copirt"  
Der Choral steht als Schluß des ganzen.

35.



Text: "Denk nicht in deiner" u.s.w.  
Chorale: ["Wer nun den lieben Gott läßt walten"]  
Notes: Harmonisiert vlon Homilius  
aus einer geistlichen Cantate:  
Dominica Laetare  
"Mit Sorgen, Angst und Klage, bring' ich die meisten  
Mscpt. Breslauer Seminarbibliothek  
"Componiert den 31. Dec., 1772"  
und copiert den 11. Sept., 1773"  
so steht am Schlusse des Ganzen.  
Choral in der Mitte vorkommend.

36.

Text:Chorale:Notes:

"Was Gott thut, das ist wohlgethan"

["Was Gott tut, das ist wohlgetan"]

Harm(onisierung) v(on) Homilius

Aus einer geistlichen Cantate:

Dom(inica) 21. post(Trinitat)em

"Alle Züchtigung, wenn sie da ist"

Mscpt d(er) Breslauer Sem(inar) Bib(l)othek

"Copirt den) 27. April, 1779"

so steht am Schlusse

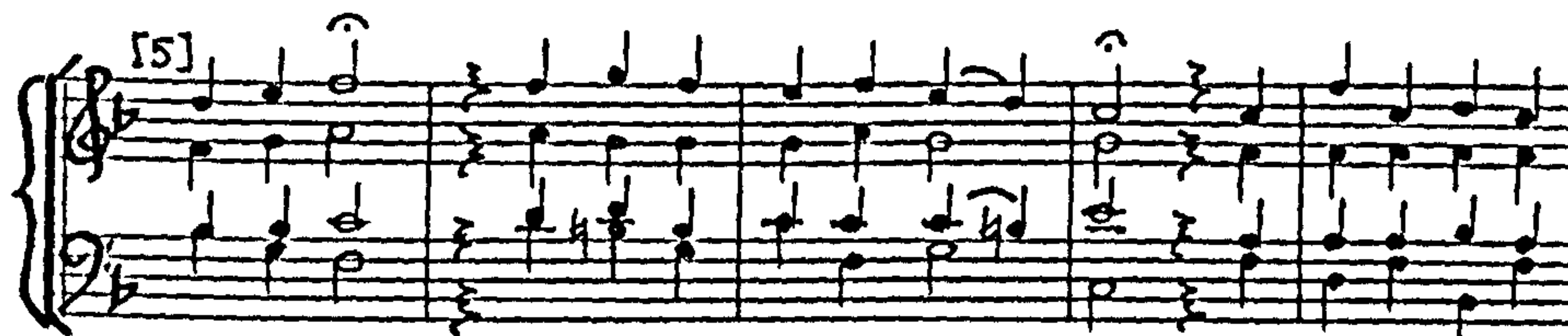
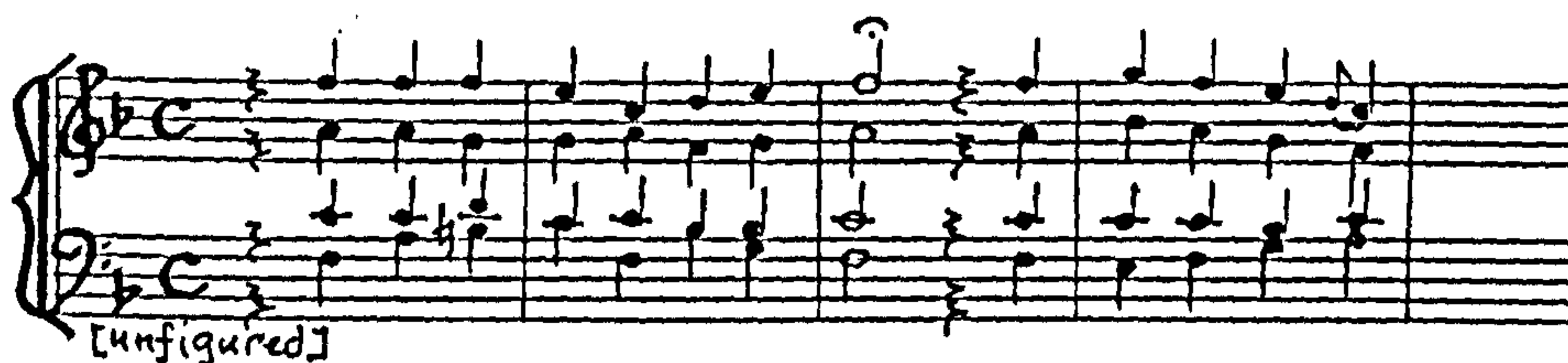
Der Choral als Schluß des Ganzen.

37.



Text: "Ich, ich, Herr Jesu, sollte zwar" u. s. w.  
Chorale: ["Was mein Gott will, das g'scheh allzeit"]  
Notes: Harm[onisierung] v[on] Homilius  
 Aus einer geistlichen Musik.  
 Dom[inica] Esta Mihi  
 der Bres[laue]r Sem[inar] Bibl[iothek] Mscpt  
 ..... fängt an: "Legt eure Harfen hin"  
 Wurde copliert "den 21. März, 1774"  
 Choral am Schluß des Ganzen

38.



Text: "Dein soll sein aller Ruhm u[nd] Ehr'"  
Chorale: ?  
Notes: Harm[onisierung] v[on] Homilius  
 Aus einem: "Concerto" u. s. w. von Homilius  
 "Es sollen wohl Berge u[nd] Himmel hinfallen" u. s. w.  
 Obiger Choral als Schluß  
 Bres[laue]r Sem[inar] Bibl[iothek]  
 Wurde "copirt den 19. Mai, 1774"  
 Der Choral scheint aus der Mel[odie] noch von Homilius  
 zu sein.



39.

[unfigured]

[5]

[10]

[15]

Text:Chorale:Notes:

"Führ' uns, Herr, in Versuchung nicht"

["Vater unser"]

Harm[onisierung] v[on] Homilius

Aus einer kirchlichen Musik:

Dom[inica] Invocavit - als Schluß des Ganzen

Breslauer] Sem[inar] Bibl[iothek]

Text: "Wir haben nicht einen Hohenprieser, der nicht ...)

"componiert] d[en] 14. Febr., 1772,

copliert den] 9. Sept., 1773"

so steht am Ende

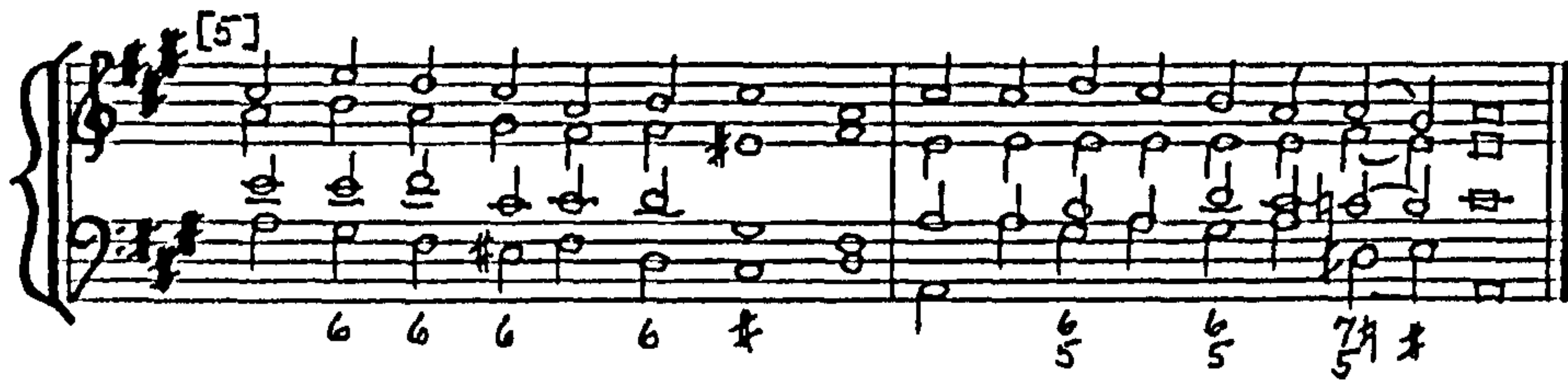
Generalbaß ist vollst[ändig].

40.

6 9 8 6 7 5 8 7

2 6 6 5 4 7 4 # 6 6





Text: "Jesu, meines Lebens Leben  
Chorale: ["Jesu, der du meine Seele"]  
Notes: von Homilius harm[onisiert]  
 Steht in einer kirch[lichen] Musik:  
 Dom[onica] Palmarum  
 "Saget der Tochter Zion, siehe, dein König kommt zu dir" u.  
 Es-dur der Anfang! - Choral als Schluß!  
 Mscpt aus der Bresl[auer] Sem[inar] Bibl[iothek]  
 "Copirt wurde der ..... d[en] 10. Juni, 1778"

43.

Text: "O Haupt voll Blut u[nd] Wunden"  
Chorale: ["O Haupt voll Blut und Wunden"]  
Notes: harmonisirt nach Jacobs Copie.

44.

Handwritten musical score for system 44, measures 1-10. The system consists of three staves. The first staff is a single melodic line in G major (one sharp). The second and third staves are a grand staff (treble and bass clef) with a piano accompaniment. The notes are mostly quarter and eighth notes. Below the staves, there are handwritten numbers indicating fingerings: 6, 6, 6, 7, 5b, 5, 6, 6, 6, #.

Text: "So gehst du nun, mein Jesu, hin, den Tod" u. s. w.  
Chorale: ["Was mein Gott will, das g'scheh allzeit"]  
Notes: Als Anfang der Cantate:  
Dominica Esto mihi  
das folgende Recit[ativ] beginnt:  
"Auf, Seelen, die ihr Christi Namen nennt" u. s. w.  
Am Ende: "d[en] 28. Juli, 1778"

45.

Handwritten musical score for system 45, measures 11-20. The system consists of two systems of staves. The first system has a single melodic staff and a grand staff with piano accompaniment. The second system also has a single melodic staff and a grand staff with piano accompaniment. The notes are mostly quarter and eighth notes. Above the first system, there are handwritten numbers [5] and [10]. Above the second system, there are handwritten numbers [15] and [20]. Below the staves, there are handwritten numbers indicating fingerings: 6, 6, 6, 6, 6, 5, 6, 6, 6, 7.



Text: "Du hast mich, O Gott Vater mild"  
Chorale: ["Herr Gott, dich loben alle wir"]  
Notes: Aus der Cantate  
Festo S.S. [=Sanctissimae] Trinit[atis]  
"Der Himmel ist durch's Wort des Herrn gemacht"  
Nach einer Copie vom 3. Aug., 1779

46.

Text: "Sei Lob und] Preis mit Ehren"  
Chorale: ["Nun lob, mein' Seel', den Herren"]  
Notes: Am Ende: "Copliert] d[en] 13. Apr., 1779"  
Als Schluß der Cantate:  
Festo Visitationis Mariae  
"Dich, Gott, erhebet meine Seele"



47.

Text:Chorale:Notes:

"Merk auf, mein Herz, und sieh' dorthin"

["Vom Himmel hoch da komm' ich her"]

Als Anfangsstück der Cantate:

Fer[ia] III. Nativ[itatis] Christi

das folgende] Recit[ativ]: "Was aber....ich hier?" u. s. w.

Am Ende:

"componiert den] 5. Nov., 1762

copliert den] 2. Mai, 1778"

Richters Samml[ung von] Handschr[iften]

Derselbe Choral steht als Schluß von der Cantate:

Fer[iae] II. Nat[ivitat]is Christi

"Sei willkommen, Heil der Frommen"

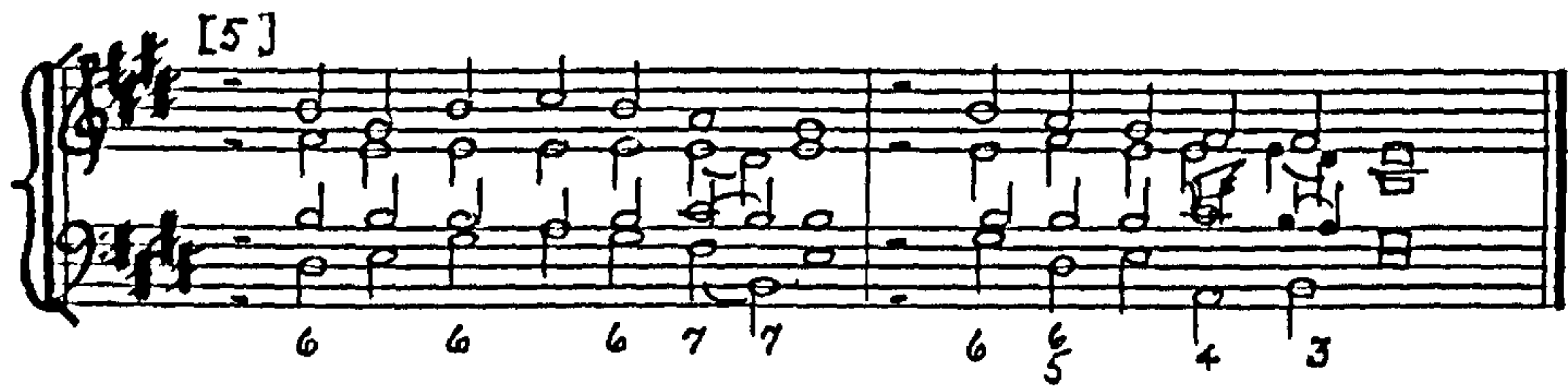
Choraltext: "Ach, mein herzlichstes Jesulein"

componiert den] 13. Nov., 1762

Copirt [den] 23. Apr., 1778

48.

[5]



Text: "Sein Geist spricht meinem Geiste"  
Chorale: ["Valet will ich dir geben"]  
Notes: Homilius  
aus der Cantate:  
Dominica Exaudi  
"Selig seid ihr, wenn ihr geschmähet werdet" u. s. w.  
Comploniert) d[en] "7. Jan., 1778"

49.



Text: -  
Chorale: ["Straf' mich nicht in deinem Zorn"]  
Notes: Am Schluß stehen in der Cantate:  
"Sichre Welt, erwache"  
Am Ende: "Copliert) d[en] 23. Apr., 1779"

Footnotes to Appendix 1

1. JOHN, Hans op. cit., viz. Chapter 1, note 3.2).
2. c.f. John, op. cit., p. 239.
3. According to the manuscript the motet So gehst du nun, mein Jesu, hin was composed on the 29th Nov., 1762. This is in advance of John's date "by 1766", c.f. John, op. cit., p. 237.
4. JOHN, Hans op. cit., p. 235ff.
5. The present writer assumes that this reference is to Johann Heinrich Voss (1751-1826), a German poet, writer and philologist, best known for his German translations of ancient classical literature. Some of his own poetic texts were set to music by C.P.E. Bach, J.F. Reichardt, and J.A.P. Schulz. C.f. entry by Raymond A. Barr entitled Voss, Johann Heinrich in New Grove, Vol. 20, p. 82.
6. c.f. entry entitled Richter, Ernst Friedrich (Eduard) in the New Grove, Vol. 15., p. 845.
7. c.f. entry entitled Richter, Ernst Heinrich Leopold in Paul Oscar Handlexicon der Tonkunst, Vol. 2, Heinrich Schmitt, Leipzig, 1873, p. 337.

## Appendix 2 LARGER WORKS AND CANTATAS IN MANUSCRIPT

### 1. Introduction

The material presented in this appendix purports to be neither a comprehensive list of the composer's works nor a thematic catalogue. The former can be found in John's Der Dresdner Kreuzkantor und Bach-Schüler Gottfried August Homilius, Tutzing, 1980. That John's list is comprehensive rather than exhaustive is hardly surprising, given the apparent popularity of Homilius's music in his own day and the proliferation of manuscript copies for some time after his death. As to a thematic catalogue, none such exists as yet. What follows is rather an attempt to draw together material from a variety of sources in order to provide more detailed and, it is hoped, more accurate information than hitherto available about the larger works and cantatas in manuscript.

The advantages of such a list are threefold. Firstly, where music rather than text is the focus of interest, it is more reliable by far to secure accurate identification of a work from a musical *incipit*. At least two cantatas share the same initial text Heilig ist unser Gott; and again, the confusion which arose of the identification of the St Mark Passion demonstrates precisely how unreliable it is to identify a work from an initial chorale text. The present arrangement affords, secondly, an overview of the range and the occasion of instrumental forces employed, even allowing for variation from copy to copy. And with the same proviso, the scheme adopted yields, thirdly, at least an outline of many of the works in terms of their constituent movements.

### 2. Presentation

The material is presented in this appendix under the headings and in the order title, de tempore, sources, forces, movements, date and, where available, incipit. The order of presentation is that to be found in John's published volume, modified to take account of new works.

#### Title

The title is that of the text by which the work is generally known, in the majority of cases the initial text of the first movement. In the appendix the title is underlined.



De tempore

Against this heading is given the occasion for which the work was composed. In the majority of cases this will be a Sunday or a festival. The *de tempore* indication will be given either in German or in Latin. There are but few instances of cantatas composed for other purposes. To this category belong notably the *Kantate bey der Tafel* Ihr esset oder trinket, oder was ihr thut (C.116. below) and the *Kantate zur Hochzeit* Wem ein tugendsam Weib (C.208. below).

Sources

To those sources identified by John are added under this heading those which have come to light in the course of the present study. Further copies of works by Homilius were located notably in the library of the Gesellschaft der Musikfreunde in Vienna, and in two Polish sources, the library of the University of Warsaw and the Biblioteka Gdańska Polskiej Akademii Nauk. The abbreviations used to refer to the various sources are as follows:

A	Musikabteilung der Staats- und Stadtbibliothek Augsburg
AB	Evangelische Pfarramtsbibliothek Augustusburg Sachsen
Bau	Archiv des Kirchgemeindehauses Bauzen (Kantorei der Maria- und Marthakirche)
Bra	Archiv der Katharinenkirche Brandenburg
Cr	Bibliothek der Stadtkirche Crimmitschau
D	Musikabteilung der Sächsischen Landesbibliothek Dresden
Darm.	Musikabteilung der Hessischen Landes- und Hochschulbibliothek Darmstadt
F	Musikabteilung der Stadt- und Universitätsbibliothek Frankfurt am Main.
Gdk	Biblioteka Gdańska Polskiej Akademii Nauk Gdańsk
GMW	Bibliothek der Gesellschaft der Musikfreunde in Wien
G	Bibliothek der Augustinerkirche Gotha
H	Archive der Brüder-Unität Herrnhut
L	Musikbibliothek der Stadt Leipzig
LBA	Bach-Archiv Leipzig
Lu	Archiv von St Nicolai Luckau
O	Evangelische Pfarramtsbibliothek Olbernaue (Erzgebirge)
P	Bibliothek der Nicolaikirche Pulsnitz (Sachsen)
SBB	Musikabteilung der Staatsbibliothek der Stiftung Preußischer Kulturbesitz (West Berlin)
SBB(DDR)	Musikabteilung der Deutschen Staatsbibliothek (East Berlin)
Schw	Musikabteilung der Wissenschaftlichen Allgemeinbibliothek des Bezirkes Schwerin
Wr	Bibliotek Uniwersytecka Wrocław Poland

### Forces

Details of forces involved, both instrumental and vocal, are taken from manuscripts to which the present writer had access and from information given by R.E. Snyder in a doctoral thesis of which John makes no mention in his albeit more extensive survey. Snyder's source is the corpus of manuscripts held in the library of the University of Wrocław, signature Ta4, 1-125. The following abbreviations are employed:

obs=oboes, ob.gr.=oboe d'amore, fls=flutes, fags=bassoons, hns=horns,  
clars=clarini, princ.=principale (i.e. lowest of the clarini),  
trombs=trombones, timps=timpani, str.=strings (violin 1, violin 2, viola),  
b.c.=continuo (cello, bassoon where appropriate, keyboard). S.A.T.B. =  
(Chorus of Sopranos, Altos, Tenors, Basses)..

### Movements

Details of movements are likewise derived from either manuscripts studied or from Snyder's thesis. Abbreviations are as follows:

c=chorus, ch=chorale, sa=soprano aria, sr=soprano recitative, aa=alto aria,  
ar=alto recitative, ta=tenor aria, tr=tenor recitative, ba=bass aria,  
br=bass recitative. The voices employed in duos etc. and in *en tutti*  
recitatives are given in brackets, e.g. (ta)duo=tenor and alto duo, c.f.  
B. 9.

### Date

Where available the precise date is given. Where the only date available is that of a manuscript copy, that date is prefixed by the preposition "by".

## A. ORATORIOS AND LARGER WORKS

1. Title: Die Freude der Hirten über die Geburt Jesu, nach der Poesie des Herrn Buschmann (Gott, dich rühmen unsre Lieder)  
De temp.: Oratorium auf Ostern  
Sources: Bra 59; D 3031/E/509; Lu 162A; Gdk sign. I in Od 21845; Gdańsk 26 in Od 21485 8°  
Forces: -  
Mvts: -  
Date: by 1777
2. Title: Frohlocket und preiset den herrschenden Sieger  
De temp: Oratorium auf Ostern  
Sources: viz. under Cantatas
3. Title: So gehst du nun, mein Jesu, hin (Markuspassion)  
De temp: am Gründonnerstag und am Karfreitag?  
Sources: SBB AmB 368 (a setting of the entire text of St Mark's Gospel, not identical with cantata of the same name, viz. C. No. 184 below)  
Forces: 2obs, 2fls, 2fags, 2hns, timps, str., b.c.; Evangelist = T., + S.A.T.B. soloists, S.A.T.B. Chorus  
Mvts: 70 movements  
Date: by 1767?



4. Title: Wir gingen alle in die Irre (Nun, ihr, meine Augenlider)  
De temp: -  
Sources: SBB 10800; SBB 10800/1 (Thomas) (mistakenly identified by John as So gehst du, nun, mein Jesu hin) This ms. contains the complete work; SBB 10800/3 (Carl Gebhardt, Erfurt) and SBB 10803/6/7, No. 5 (a selection of movements from the work; SBB AmB 369 (the complete work); Schw 3  
Forces: 2hns, 2fls, 2obs, 2fags, str., b.c., + S.A.T.B. soloists and Chorus  
Mvts: Part 1: ch (= Nun ihr, meine Augenlider), c (= Wir gingen alle in die Irre), (sr, sa), ch, (br, ba), c, (ar, aa), ch, (tr, ta), ch, c, (sr, sa), ch,  
Part 2: ch, (sr, sa), ch, (ar, aa), ch, br, c, ch, (tr, ta), ch  
Date: by 1766





## B. PASSION MUSIC

1. Title: Ach, Herr, unsre Missetaten (consists of part of Ein Lämmlein geht und trägt die Schuld)  
De temp: -  
Sources: AB 311; Schw. 2911 (2 examples, one with a preface by J. A. Hiller. In addition a printed text book, ref. Schw. o.J.); LPM 5171 (5157); LPM 1142; Bau; A Tonkunst Fasc. V 5  
Forces: 2obs, str., b.c.; S. A. T. B.  
Mvts: -  
Date: by 1775
2. Title: Der Messias, ein Singgedicht in Music gesetzt durch Gottfried August Homilius. In addition a printed text book bearing the title Der Messias, ein Oratorium. In Music gesetzt von Gottfried August Homilius ... Schwerin 1780, gedruckt mit Bärensprung'schen Schriften.  
De temp: -  
Sources: Schw 2910  
Forces: -  
Mvts: -  
Date: by 1776
3. Title: Ich bete, zürne nicht (Passions-Cantate)  
De temp: -  
Sources: A Tonkunst Fasc. V 2  
Forces: 2fls, str., b.c.; S. A. T. B.  
Mvts: -  
Date: -
4. Title: Ich grüße dich am Kreuzesstamm (Passions-Cantate)  
De temp: Dom. Palmarum  
Sources: A Tonkunst Fasc. v 6  
Forces: 2obs, str., b.c.; S. A. T. B.  
Mvts: -  
Date: -
5. Title: Jesus, der gute Hirte  
De temp: -  
Sources: AB (without no.)  
Forces: -  
Mvts: -  
Date: -



6. Title: Komm, Seele, Jesu Leiden  
De temp: -  
Sources: Schw 2912  
Forces: -  
Mvts: -  
Date: -
7. Title: Nun sterb' ich Sünder nicht (Passions-Cantate)  
De temp: -  
Sources: A Tonkunst Fasc. V 3  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: -  
Date: -
8. Title: Siehe, das ist Gottes Lamm (Passions-Cantate)  
De temp: Karfreitag  
Sources: A. Tonkunst Fasc. V 1 (A Homilius fasc. V 20, according to John);  
H Mus. K 200:45 (incompl.); H. Mus. C225:2; H Mus. E44:4; Warsaw  
(2 versions, one in Eb-major, the other as No. 6 in a collection  
entitled "Zum Neujahrsfest")  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: 7 mvts  
Date: -
9. Title: So gehst du nun, mein Jesu, hin (Passions-Cantate)  
Not identical with the Markuspassion SBB AmB 368  
De temp: -  
Sources: G a 37; AB 212; Wr100  
Forces: 2obs, str., b.c., S.A.T.B.  
Mvts: 6: ch, sr, c, tr, (ta)duo, ch  
Date: N.B. by 28/7/1778

Chorale:

So gehst du nun, mein Je- su, hin

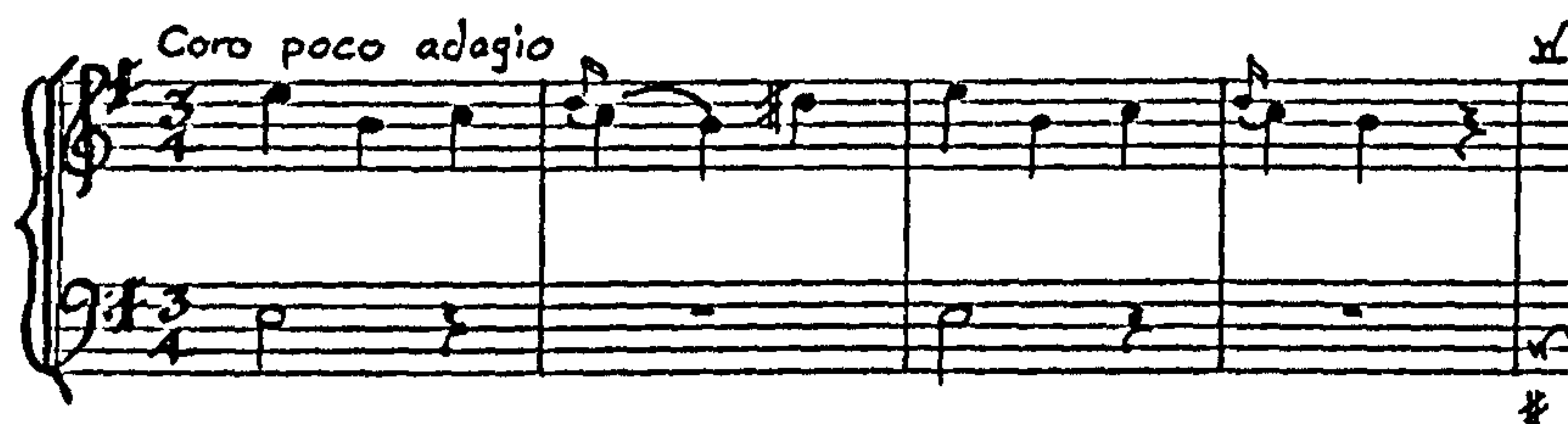
Recitative:

Sop. Auf, See-len, die ihr Chri-sti Na-men nen-net

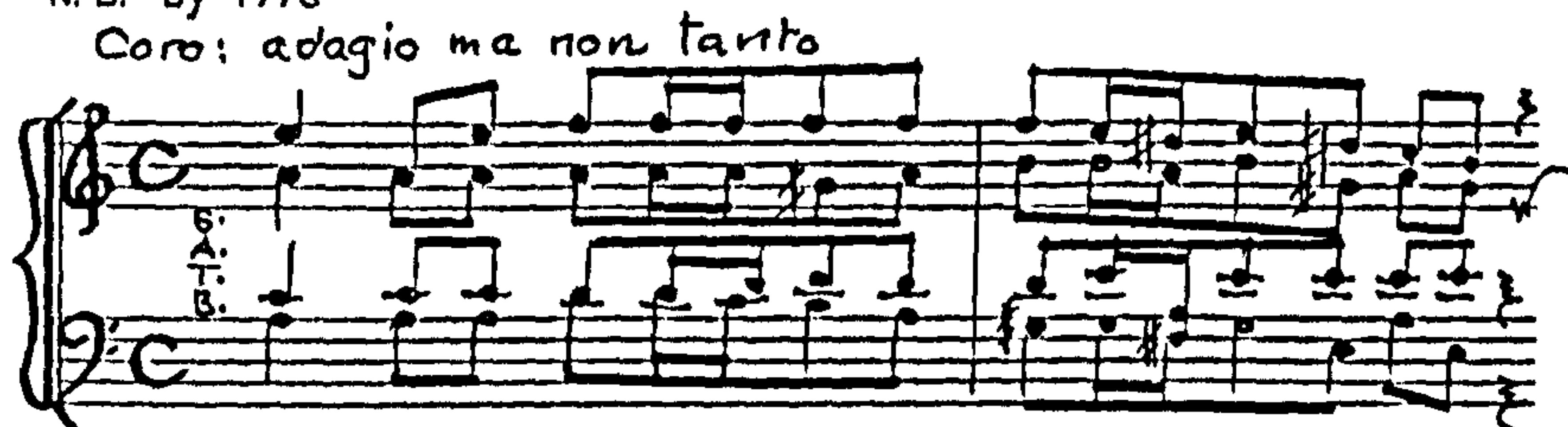
10. Title: Wir fallen, Jesu, vor dir nieder (Passions-Cantate)  
De temp: -  
Sources: A Tonkunst Fasc. v 4  
Forces: 2fls, str., b.c.; S.A.T.B.  
Mvts: -  
Date: -

C. CANTATAS (arranged alphabetically according to initial text)

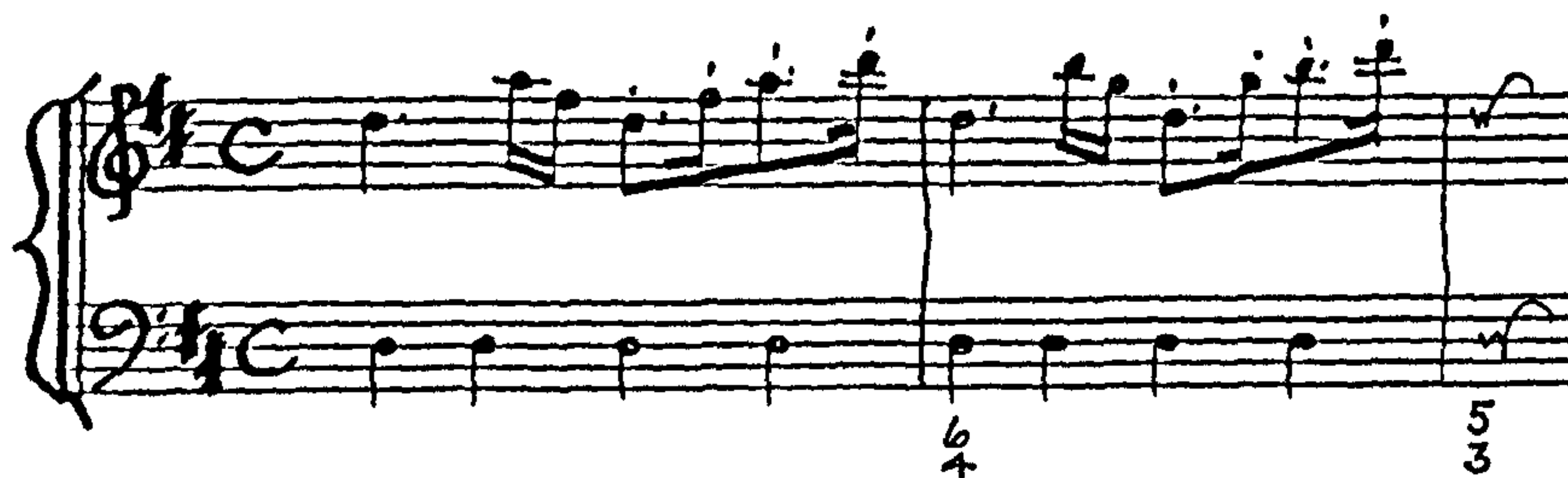
1. Title: Ach, daß doch Zions Hülfe käme  
De temp: Festo Annuntiationis Mariae  
Sources: G a 33; SBB 10804/1; AB 315; Cr 17; L PM 5169; Schw 2913/7;  
 Wr 1  
Forces: 2obs, 2fls, 2hns, str., b.c.; S.A.T.B.  
Mvts: 5: c, ar, ba, br, ch  
Date: N.B by 30/7/1778



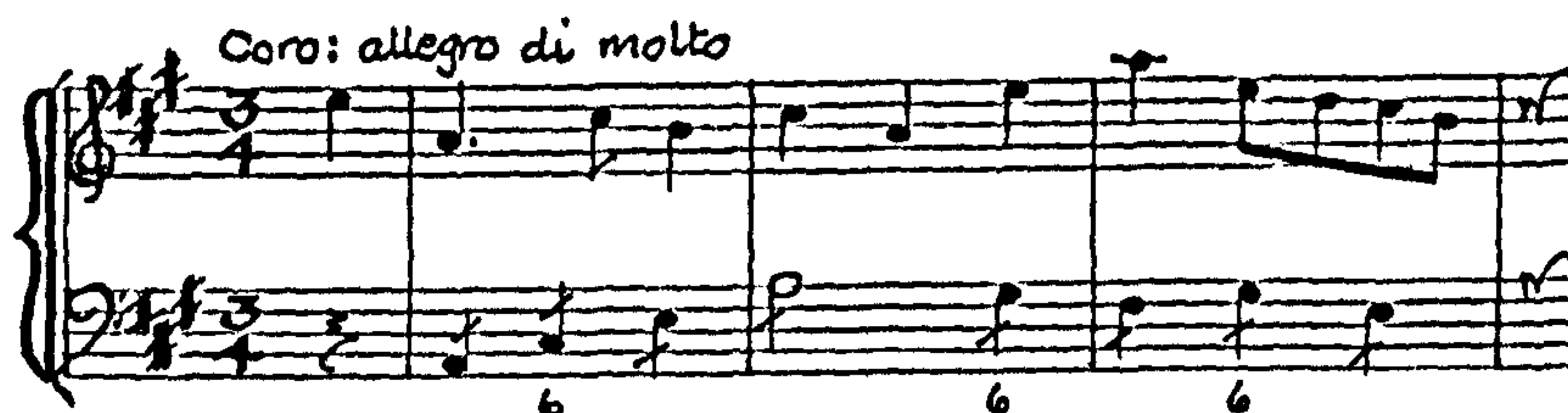
2. Title: Ach, ich bin taub und stumm  
De temp: Dom. 12. p. Trin.  
Sources: G a 18  
Forces: 2fls, str., b.c.; S.A.T.B.  
Mvts: -  
Date: by 1777
3. Title: Alle, die gottselig leben wollen  
De temp: Dom. Jubilate  
Sources: GC VII 16s; AB 294; Wr 2; GMW 27732d (Strohbach)  
Forces: 2obs, 2 fags, str., b.c.; S.A.T.B.  
Mvts: 5: c, ar, ta, br, ch  
Date: N.B. by 1778



4. Title: Alles Fleisch wird den Heiland Gottes sehen  
De temp: Festo Nativitatis Christi, Fer. 2  
Sources: SBB 10803/6 No. 1  
Forces: 2 clars, 2 obs, timps, str., b.c.; S.A.T.B.  
Mvts: 4: c, tr, sa, ch (figured bass only)  
Date: -



5. Title: Alles Fleisch ist Heu  
De temp: Dom. 24 p. Trin.  
Sources: G a 26; D 3031/D/10, No. 12; AB 291; F 291  
Forces: 2obs, 2 fags, str., b.c.; S.A.T.B.  
Mvts: -  
Date: by 1776
6. Title: Alle Züchtigung, wenn sie da ist, dünket uns nicht Freude  
De temp: Dom. 21 p. Trin.  
Sources: G C VII. 16qq; G g (1 mvt); G C VII. 16g; AB 345; Wr 3  
Forces: 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, tr, ba, sr, ch  
Date: N.B. 27/4/1779
7. Title: Allmächtiger, den in den höhern Hören  
De temp: am Kirchenfeste  
Sources: Warsaw  
Forces: 2 clars, princ, timps, str., b.c., S.A.T.B.  
Mvts: -  
Date: by 1775
8. Title: Allmächtiger Schöpfer, die himmlischen Heere erzählen  
De temp: Dom. 2 p. Epiph.  
Sources: SBB 10804/2; AB 278  
Forces: 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, br, ta, tr, ch  
Date: N.B. 13/6/1778



9. Title: Also hat Gott die Welt geliebt  
De temp: Festo Pentecostes, Fer. 2  
Sources: G tt; G C. VII. 16 tt; SBB 30179/2; AB 242; D 3031/D/9; LBA Go S 497; O (without sign.)  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: -  
Date: -

10. Title: Am Kreuze stirbt er für die Sünden  
De temp: Am Karfreitag  
Sources: Aug.  
Forces: 2fls, str., b.c.; S.A.T.B.  
Mvts: -  
Date: -

11. Title: Auf, auf, ihr Herzen, seid bereit!  
De temp: Dom. 4 Adv.  
Sources: SBB 10804/3; Wr 4  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, tr, ba, sr, ch  
Date: -



12. Title: Aufs Dankfest singet Gott ("Bei der Einweihung einer Kirche im Holsteinischen") Probably by G.P. Telemann rather than G.A.H.  
De temp: viz. Title above  
Sources: SBB (DDR) 21717  
Forces: -  
Mvts: -  
Date: -

13. Title: Aufs Friedenfest  
De temp: viz. Title above  
Sources: AB 211  
Forces: -  
Mvts: -  
Date: -

14. Title: Aus tiefer Noth schrei ich zu dir  
De temp: Dom. Reminiscere  
Sources: G C. VII. 16 v.  
Forces: 2fls, str., b.c.; S.A.T.B.  
Mvts: -  
Date: -

15. Title: Betrübter Lauf verderbter Zeiten  
De temp: Dom. 5 p. Epiph.  
Sources: SBB 10804/4; G C. IX. 32; G a 42 (1 mvt only); Wr 5  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, sr, aa, tr, ch  
Date: N.B. by 1/6/1778





16. Title: Bleib bei uns, denn es will Abend werden  
De temp: Festo Paschatos, Fer. 2  
Sources: SBB 10804/5; Gf (1st mvt only); Wr 6  
Forces: 2hns, 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, tr, sa, br, att duo  
Date: -



17. Title: Christus hat durch den Tod die Macht genommen  
De temp: Festo Paschatos  
Sources: SBB 10804/6  
Forces: str., b.c.; S.A.T.B.  
Mvts: 5: c, br, sa, sr, ch  
Date: -



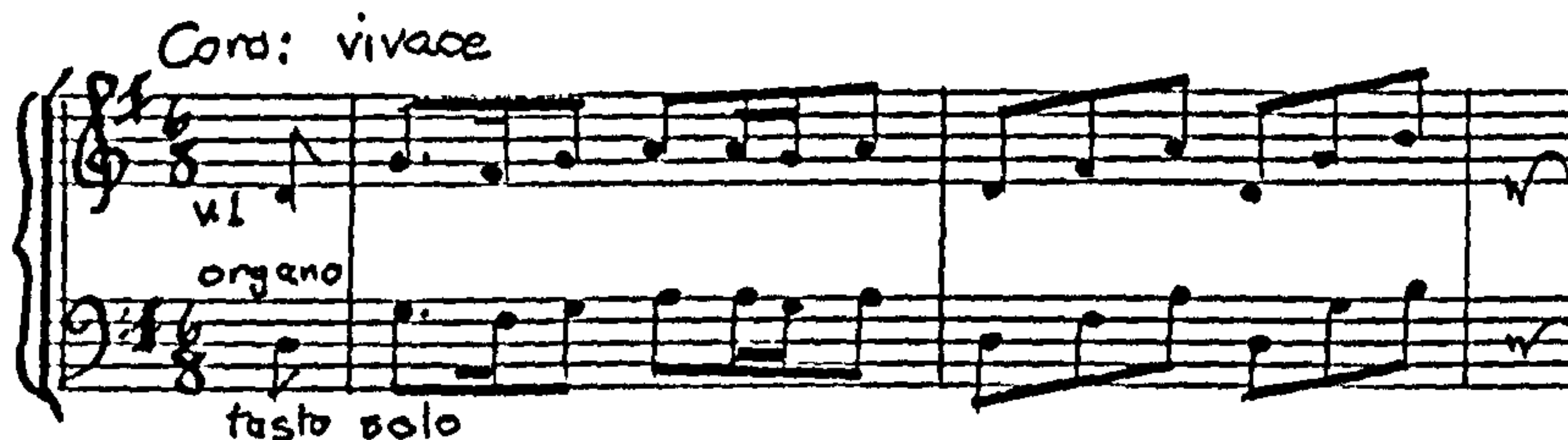
18. Title: Danket dem Herrn, denn er ist freundlich  
De temp: Festo Pentec., Fer. 1  
Sources: L. Becker III, 2.95  
Forces: -  
Mvts: -  
Date: -

19. Title: Das frohe Chor der Hirten trauert  
De temp: Dom. p. Nativ. Christ/Dom. Estomihi  
Sources: SBB 10803/4 No. 1; SBB 10804/7; SBB 10804/87; F 292; G.C. IX.  
 32f, 1 and 2 (2 versions); G d  
Forces: 2fls, 2obs, str., b.c.; (S.A.T.B.)  
Mvts: SBB 10803/4 No. 1 - 5: c, tr, (satb)r, sr, sa  
 SBB 10804/7 - 4: c, tr, (satb)c, sa  
 SBB 10804/87 - 4: c, tr, (satb)r, ch  
Date: -

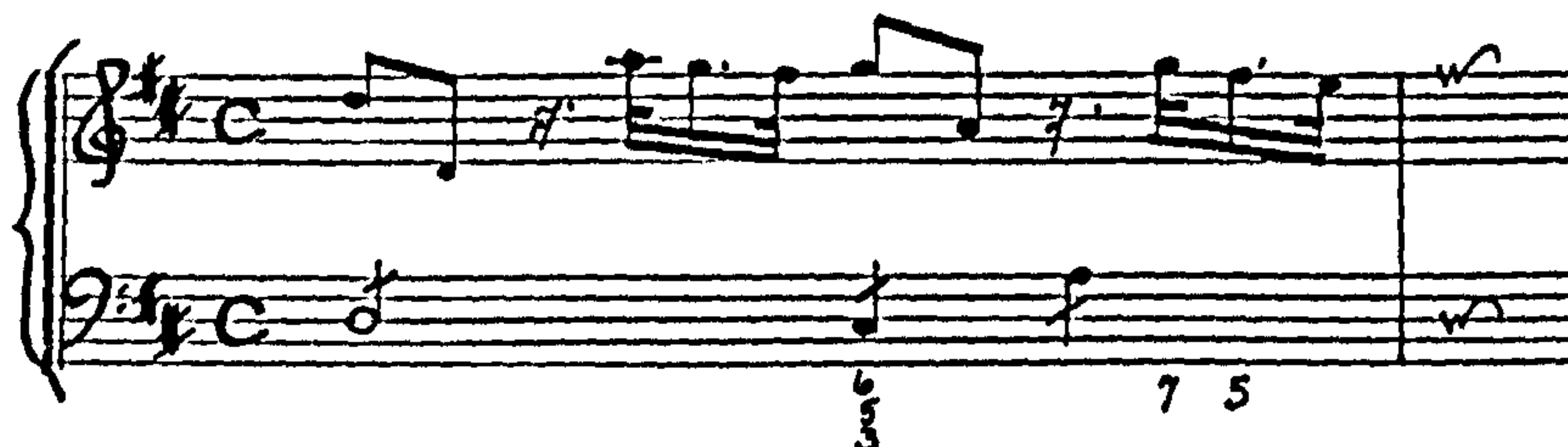


20. Title: Das Licht der Welt verliert den heitern Schein  
De temp: Dom. 4 p. Epiph.  
Sources: G.C. IX 32v.  
Forces: 2 obs, str., b.c.; S.A.T.B.  
Mvts: -  
Date: by 1783

21. Title: Der Engel des Herrn lagert sich um die her  
De temp: Festo Michaelis  
Sources: G dd; G C. VII 16e (2 choruses only); Wr 7; GMW 27732b  
 (Strohbach)  
Forces: 2hns, 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, sr, (tb)duo, br, ch  
Date: -



22. Title: Der gerechte wird grünen  
De temp: Dom. 11 p. Trin.  
Sources: SBB 10803/4  
Forces: -  
Mvts: -  
Date: -



23. Title: Der Gottlosen Opfer ist dem Herrn ein Greuel  
De temp: Dom. 11 p. Trin. / Dom. 17 p. Trin.  
Sources: SBB 10804/8 (Strohbach); G a 16 (2 versions); Wr 8  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 6: c, ar, ch, tr, sa, ch  
Date: by 1784



24. Title: Der Herr der Ewigkeit, der Bund und Zeugnis hält  
De temp: Dom. Laetare / Festo Messis  
Sources: SBB 10804/9 (Strohbach); Schw 4758 J, Vol. I.; G C. VII, 161; Wr 9  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: 6: c, ar, sa, tr, c, ch  
Date: by 1783



25. Title: Der Herr ist Gott, der uns erleuchtet  
De temp: Festo Pentecostes, Fer. 1  
Sources: L. Becker III. 2. 96 (3 versions); SBB 10804/11 (Strohbach); AB 113; Schw 2913/6; Cr 19 (with second text: "Nun ist er da"); Wr 10  
Forces: 3clars, 2obs, 2fags, timps, str., b.c.; S.A.T.B.  
Mvts: 8: c, sr, sa, a tr, c, ta, ar, ch  
Date: -



26. Title: Der Herr ist mächtig und groß  
De temp: Festo Ascensionis  
Sources: G C. VII. 16 11; L PM 5170 (2 versions); Schw 2913/5; Lu 161A; LBA Go. S. 496  
Forces: 2clars, 4trombs, 2obs, str., b.c.; S.A.T.B.  
Mvts: -  
Date: -

27. Title: Der Herr ist mein Hirte  
De temp: Dom. Misericordias Domini  
Sources: SBB 10804/10 (Strohbach); Cr. 8; G I (1 mvt only); Wr 11  
Forces: 2hns, 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, sr, aa, tr, ch  
Date: N.B. by 26/5/1778



28. Title: Der Herr verstößet nicht ewiglich  
De temp: Dom. 24 p. Trin.  
Sources: SBB 10804/12; G.C. VII. 16kk; AB 209; Wr 12  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: 6: c, br, ch, sr, ta, ch  
Date: -



29. Title: Der Herr zeucht Gerechtigkeit an  
De temp: Dom. 10 p. Trin.  
Sources: SBB 10803/5; SBB 10804/88 (S.A. Müller); F 293; AB 295; G a 14  
 (2 versions); Wr 13  
Forces: 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 7: c, tr, ta, sr, sa, br, c  
Date: by 1775



30. Title: Der Himmel ist durch's Wort des Herrn gemacht  
De temp: Festo S.S. Trin.  
Sources: SBB 10803/2; P 30; G.C. VII. 16l; G.C. VII. 16 gg; Wr 14; Bau;  
 Gdańsk Ms. Joh. 134 (G. Hingelberg)  
Forces: 3clars, 2hns, 2obs, 2fags, timps, str., b.c.; S.A.T.B.  
Mvts: 12: c, br, ba, ch(v.1), sr, sa, ch(v.2), tr, aa, ch(v.3), (satb)r,  
 ch  
Date: by 1775





31. Title: Der Höllen schwarze Nacht deckt meiner Feinde Schaar  
De temp: Festo Pasch., Fer. 2  
Sources: SBB 10803/6 No. 2  
Forces: 2clars, timps, str., b.c.; S.A.T.B.  
Mvts: 3: br, c, br  
Date: N.B. by 7/7/1764

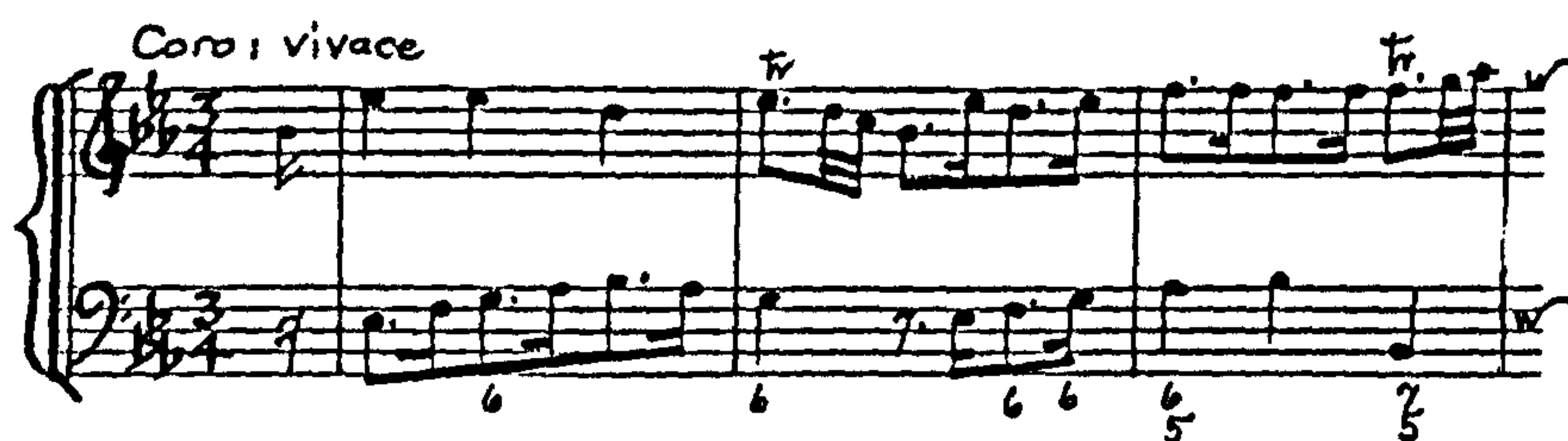


32. Title: Der Staub, zur Würde des Menschen erhoben  
De temp: Dom. Judica  
Sources: G.C. VII. 16z; G a 39 (1 mvt only); Wr 15; AB 164;  
Forces: 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 3: c, tr, sa  
Date: by 1775

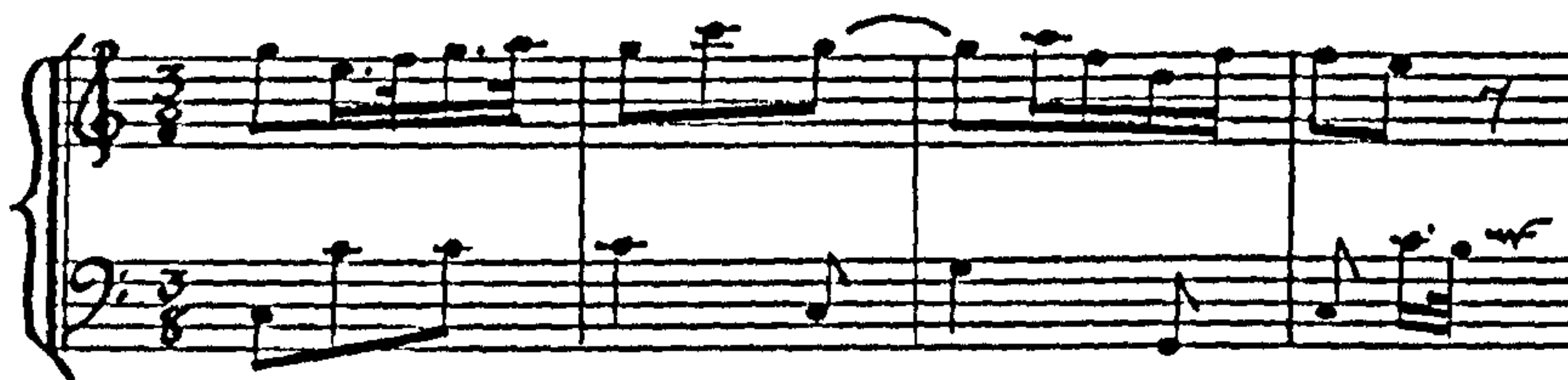


33. Title: Der Tod ist verschlungen in den Sieg  
De temp: Festo Pasch., Fer. 1  
Sources: P 29; AB 240  
Forces: 2clars, 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: -  
Date: -

34. Title: Der Tod seiner Heiligen ist wertgehalten  
De temp: Festo Nativ. Christi, Fer. 2  
Sources: SBB 10804/13; Cr 11  
Forces: 2hns, 1trmb, 2fls, 2obs, 2fags, str., b.c.; S.A.T.B.  
Mvts: 6: c, sr, sa, tr, sa, ch  
Date: N.B. by 24/4/1778



35. Title: Dich, Gott, erhebet meine Seele  
De temp: Festo Visitationis Mariae  
Sources: L. Becker III, 2. 97; SB 10804/14 (Strohbach); D 3031/D/10, No. 2;  
 AB 251; Cr 14; P (without sign.)  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: aa, br, c, tr, ch  
Date: N.B. by 13/4/1779



36. Title: Dich, Sieger, loben wir Christen  
De temp: Festo Pasch., Fer. 1  
Sources: G a 35  
Forces: 2clars, 2fls, 2obs, timps, str., b.c.; S.A.T.B.  
Mvts: -  
Date: by 1784

37. Title: Die Himmel, deiner Hände Werke  
De temp: Festo Joh. Bapt.  
Sources: SB 10804/15 (Strohbach); G C. VII. 16yy; Wr 16  
Forces: 2hns, 2obs, 2fags, str., b.c.; S.A.T.B.  
Mvts: 5: c(with s solo), tr, sa, br, ch  
Date: by 1784



38. Title: Die Hirten bei der Krippe  
De temp: Festo Nat. Christi  
Sources: Lu 163 A  
Forces: -  
Mvts: -  
Date: -

39. Title: Die Hölle flieht, der Abgrund bebt  
De temp: Osterkantate  
Sources: SBB 10804/16; c. f. SBB 10804/75  
Forces: clars, 2hns, timps, 2obs, str., b.c.; S.A.T.B.  
Mvts: SBB 10804/75 - 5: duo, sr, ba, c, ch  
 SBB 10804/16 - 2: - - ba, c -  
Date: by 1775



40. Title: Die Nacht ist vergangen  
De temp: Weihnachtsmusik  
Sources: Lu 164 A  
Forces: -  
Mvts: -  
Date: -

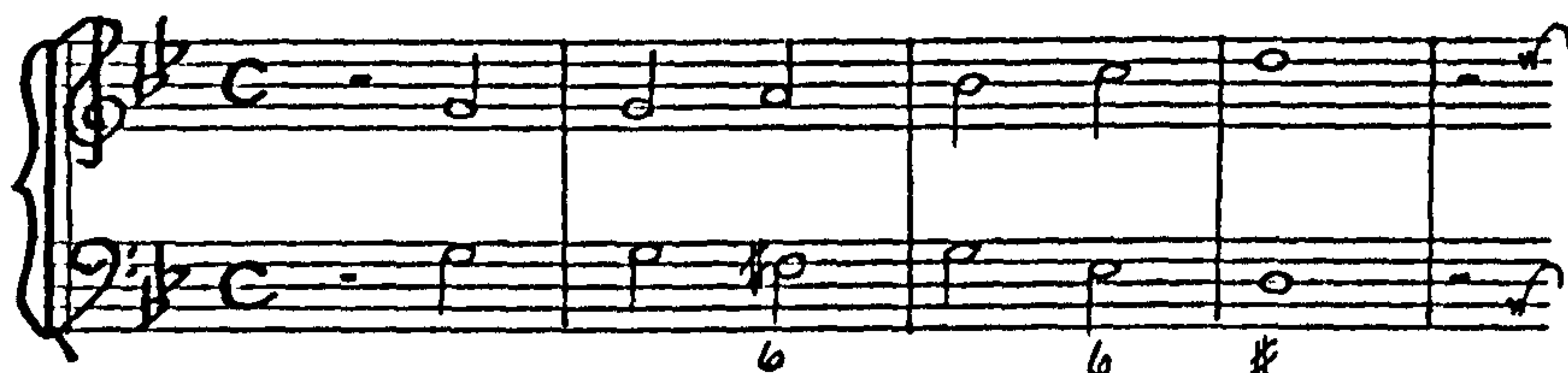
41. Title: Die mit Thränen säen  
De temp: Dom. Jubilate  
Sources: F 295; AB 258; G C. VII. 16r; Wr 17  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c(+satb soli), sr, sa, tr, ch  
Date: -

42. Title: Die richtig für sich gewandelt haben  
De temp: Festa Purificationis Mariae  
Sources: SBB 10803/6; SBB 10804/17; SBB 10804/17a (J.C. Methfessel); G C. IX 32j; AB 122; Cr 12; Wr 18  
Forces: 2hns, 2fls, 2obs, 2fags, str., b.c.; S.A.T.B.  
Mvts: 4: c, br, sa, ch  
Date: by 1774



43. Title: Die Werke kommen gewißlich her  
De temp: Dom. Quasimodogeniti  
Sources: F 296; AB 268; Wr 19  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, br, aa, sr, ch  
Date: -

44. Title: Die Zeit ist nunmehr nah  
De temp: Dom. 25 p. Trin.  
Sources: SBB 10804/89; AB 352  
Forces: 2hns, str., b.c.; S.A.T.B.  
Mvts: 4: ch, tr, ba, ch  
Date: -



45. Title: Dir dank ich, Herr, von ganzer Seelen  
De temp: Dom. 12 p. Trin.  
Sources: L PM 5168; AB 351; Wr 20  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: aa, br, c(†satb soli), sr, ch  
Date: -

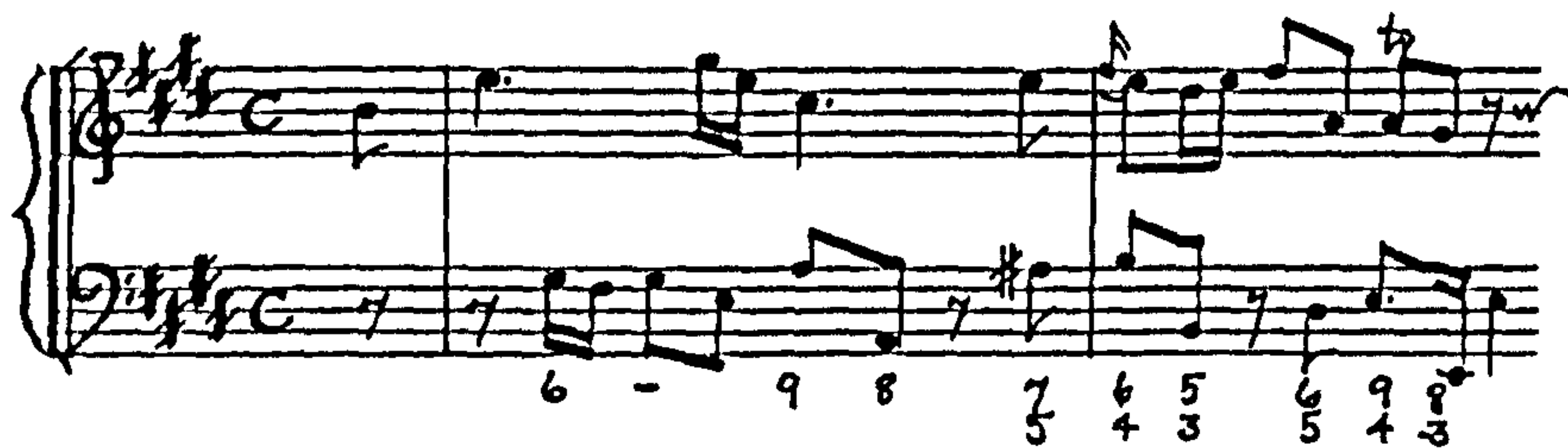
46. Title: Du, Gott, du bist der Gott des Heils  
 or: Bezeichnet von der Hand der Freude  
 N.B. Title seems to depend on chorale used as first mvt.  
De temp: Festo Circumcis.  
Sources: SBB 30228/2 (Kolbe: aufgeführt Potsdam, den 1. Januar 1779, 1787, 1795)  
Forces: 2clars, 2hns, 2fls, 2obs, 2fags, str., b.c.; S.A.T.B.  
Mvts: 5(+?): ch?, br, sa, tr, c  
Date: N.B. by 1/1/1779



47. Title: Du, Herr von meinen Tagen  
De temp: -  
Sources: AB 109  
Forces: -  
Mvts: 2 arias and 1 recitative  
Date: -

48. Title: Du rufst, O Gott, die Sterblichen der Erde  
De temp: Dom. 20 p. Trin.  
Sources: G C. VII. 16bb; SBB 10804/18; AB 290; F 297; Wr 21  
Forces: 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 4: c(†satb soli), tr, ta, c  
Date: by 1775





49. Title: Du siehst, wie sich die Menschen plagen  
De temp: Dom. 4 p. Trin.  
Sources: G a 5; F 298; Wr 22  
Forces: 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 4: sa, br, aa, ch  
Date: by 1774

50. Title: Du sollst lieben Gott, deinen Herrn  
De temp: Dom. 13 p. Trin.  
Sources: SBB 10804/90 (S.A. Müller); AB 293; Cr 18; F 299; G a 21 (2 versions); Wr 23  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 6: c(+tb soli), sa, tr, ba sr, h  
Date: by 1775



51. Title: Ein heiliger Schauer durchströmt meine Glieder  
De temp: Dom. 1 p. Epiph.  
Sources: F 300; Wr 24  
Forces: 2hns, 2 ob. gr., 2 ob. ord., str., b.c.; S.A.T.B.  
Mvts: 4: aa, sr, ta, c  
Date: -

52. Title: Ein hoher Tag kömmt  
De temp: Festo Nativ. Christi, Fer. 1  
Sources: L Poel. ms. 169; SBB 10803/2/2 (Gebhard); SBB 10804/91 (S.A. Müller); G C. IX. 32d; G b (1 mvt only); Großbreitenbach, Pfarramtsbibliothek, Sign. No. A 69; O (without sign.); SBB 10804/19  
Forces: 2clars, princ., 2hns, 2obs, timps, str., b.c.; S.A.T.B.  
Mvts: SBB 10803/2/2 - 5: c (in C-major), br, (sat)a, sr, sa  
SBB 10804/19 - as above  
SBB 10804/91 - 4: c (in D-major), br, (sat)a, - - ch  
Date: -



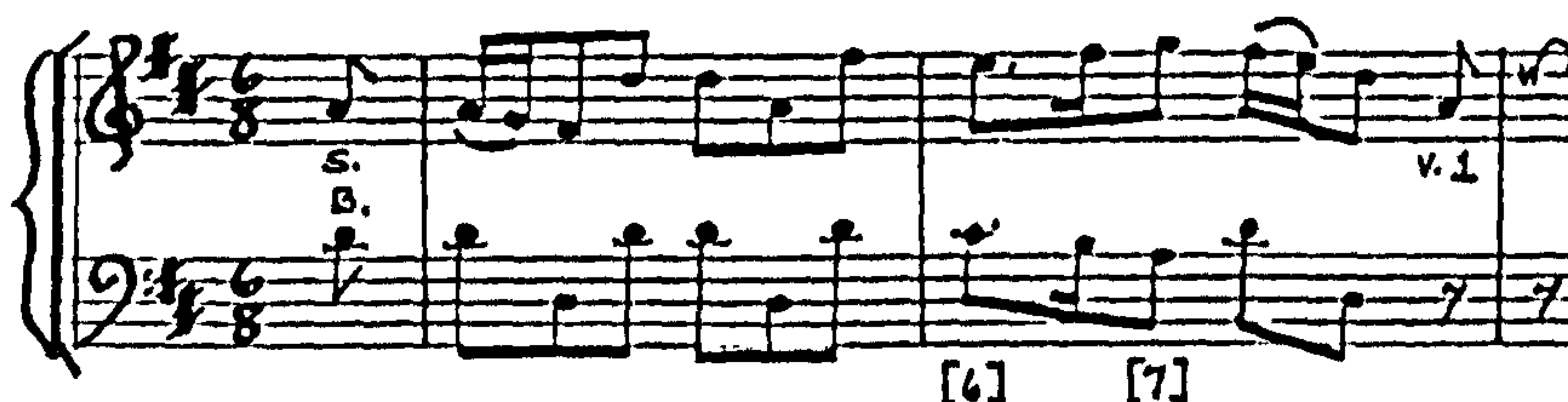
53. Title: Ein Mensch ist in seinem leben wie Gras  
De temp: Dom. 16 p. Trin.  
Sources: SBB 10804/20 (Strohbach); AB 206; G C. VII. 16u; Wr 26  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, tr, ta, br, ch  
Date: -



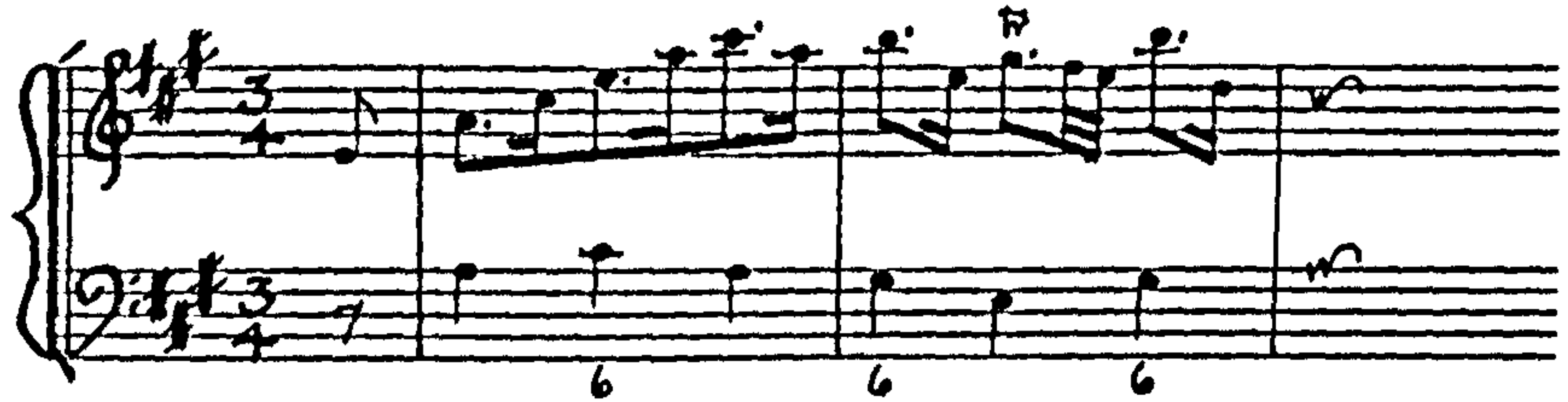
54. Title: Er übet Gewalt mit seinem Arm  
De temp: Dom. 12 p. Trin. / Dom. 2 p. Trin.  
Sources: G a 17; AB (without sign.); F 302  
Forces: -  
Mvts: -  
Date: -

55. Title: Erbarmen, was kein Witz ergründen  
De temp: Dom. 12 p. Trin.  
Sources: G a 20  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: -  
Date: -

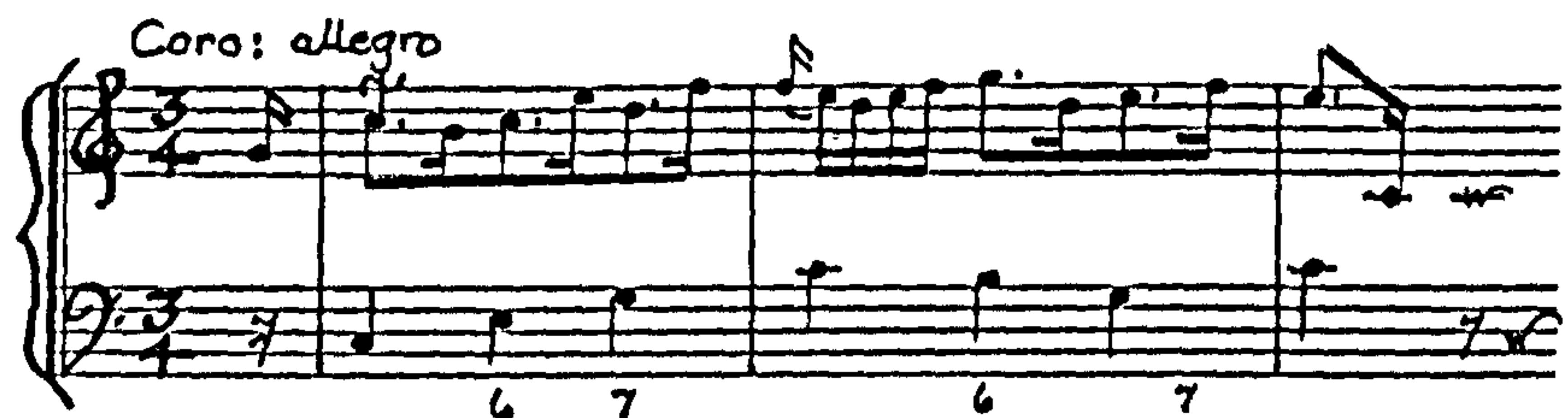
56. Title: Ergreift die Psalter  
De temp: Dom. 1 Advent  
Sources: L Poel. Mus. 171; SBB 10804/21 (Kluge/Gebhard); SBB 10804/92 (S. A. Müller); AB 203; Schw 4758, J, Vol. 1; F 303; Wr 27  
Forces: 3clars, 2obs, timps, str., b.c.; S.A.T.B. (2 choirs)  
Mvts: 4: c, tr, sa, c  
Date: -



57. Title: Erhöhet den Herrn, unsern Gott  
De temp: Dom. 5 p. Trin.  
Sources: G a 9 (2 versions); SBB 10804/84; SBB 10804/93 (S. A. Müller); AB 245; Wr 28  
Forces: 2obs, str., b.c.; S. A. T. B.  
Mvts: SBB 10804/84 - 6: c, tr, (sa)duo, br, ba, ch  
 SBB 10804/93 - 5: c, tr, (sa)duo, br, - - ch (= different)  
Date: by 1774



58. Title: Erhöhet die Tore der Welt  
De temp: Dom. 1 Advent  
Sources: SBB 10804/22 (Strohbach); SBB 10804/94 (S. A. Müller); AB 2; Schw 2913/4; G C. VII. 161 (1 mvt only); Wr 29  
Forces: 2clars, princ., 2hns, 2obs, timps, str., b.c.; S. A. T. B.  
Mvts: SBB 10804/22 - 4: c, tr, sa, ch  
 SBB 10804/94 - 5: + extra ch  
Date: -



59. Title: Erhöht und rühmt des Höchsten Namen  
De temp: Dom. Sexages.  
Sources: G a 28; SBB 10804/23 (Strohbach); AB 166; Wr 30  
Forces: 2fls, 2obs, str., b.c.; S. A. T. B.  
Mvts: 7: c, tr, ba, ar, sa, br, ch  
Date: 16/06/1777



60. Title: Eröffnet euch, himmlische Pforten  
De temp: Festo Ascensionis Christi  
Sources: Wr 31  
Forces: 2clars, princ., 2obs, timps, str., b.c.; S. A. T. B.  
Mvts: 6: c, ba, aa, ta, sa, c  
Date: -

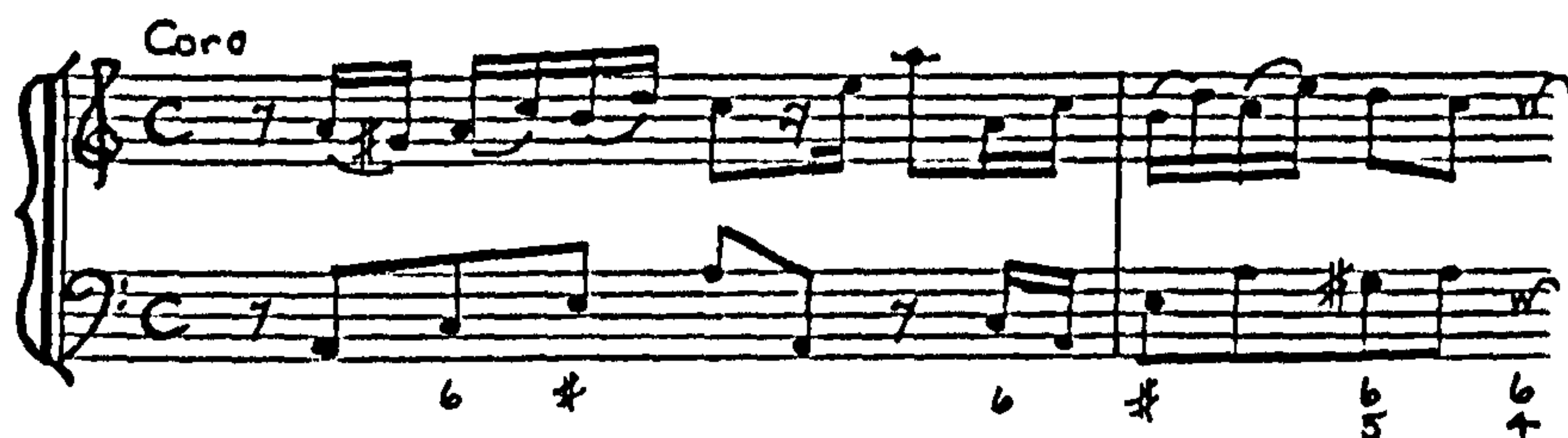
61. Title: Er übet Gewalt mit seinem Arm  
De temp: Dom. 2 p. Trin. / Dom. 11 p. Trin.  
Sources: F 302; AB 132; Wr 32  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 4: c, sr+bd duo, tr, c  
Date: -

62. Title: Erwachet, ihr Christen  
De temp: Dom. Oculi / Festo Pentec.  
Sources: G H; G C. VII. 16x; SBB 10804/95 (S. A. Müller); LBA Go. S. 495; Wr 33  
Forces: 2obs, str., b.c.; S.A.T.B. (2 choirs)  
Mvts: 6: c, tr, c, sr, c, br, c  
Date: by 20/08/1783



63. Title: Erzürne dich nicht über die Bösen  
De temp: Dom. 1 p. Trin.  
Sources: G a 2; AB 280; Wr 34  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c(+s+tb soli), tr, ba, br, ch  
Date: by 1783

64. Title: Es ist umsonst, daß Ihr früh aufstehet  
De temp: Dom. 5 p. Trin.  
Sources: G a 7; G C. VII. 13; SBB 10804/24 (Strohbach); D3031/D/10, No. 5; AB 243  
Forces: 2 obs, str., b.c.; S.A.T.B.  
Mvts: 7: c, ar, ba, tr, ch, tr, ch  
Date: N.B. by 31/10/1778



65. Title: Es sollen wohl Berge weichen  
De temp: Festo Reformationis  
Sources: Wr 35  
Forces: 3clars, 2hns, 2ob.gr., 2obs, 2fags, timps, str., b.c.; S.A.T.B.  
Mvts: 18: c, tr, sa, tr, ta, c, br, (st)duo, br, ch, c, ch, ba, ch, r?, c, ch, c# # = "Hallelujah" from Händel's Judas Maccabaeus  
Date: N.B. by 19/5/1774



66. Title: Freuet euch, daß eure Namen  
De temp: Festo Johannis Bapt.  
Sources: AB 204; O (without sign.)  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: -  
Date: -
67. Title: Frohlocket dem Höchsten  
De temp: -  
Sources: AB 213  
Forces: 2hns, 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: -  
Date: -
68. Title: Frohlocket, ihr Völker, verehrt den göttlichen Held  
De temp: Festo Pasch., Fer. 1  
Sources: G a. 44 (1 mvt only)  
Forces: -  
Mvts: -  
Date: -
69. Title: Frohlocke, mein Psalter, die festlichen Lieder  
De temp: Festo Nativ. Christi, Fer. 3  
Sources: G C. IX. 32e (1 mvt only); Bau  
Forces: -  
Mvts: -  
Date: -
70. Title: Frohlocket und preiset den herrschenden Sieger Oratorium auf Ostern  
De temp: Festo Pasch., Fer. 1  
Sources: SBB 10804/25 (Strohbach); D 3031/D/3; D Mus. Mscr. oh 1653a;  
L. Becker III. 2. 94; G a 44; Wr 36  
Forces: 3clars, 2fls, 2obs, timps, str., b.c.; S.A.T.B.  
Mvts: 10: c, sr, (ssa)trio, (ss)r, ba, br, ch, (ssa)trio, (tsb)r, c  
Date: N.B. by 10/10/1778

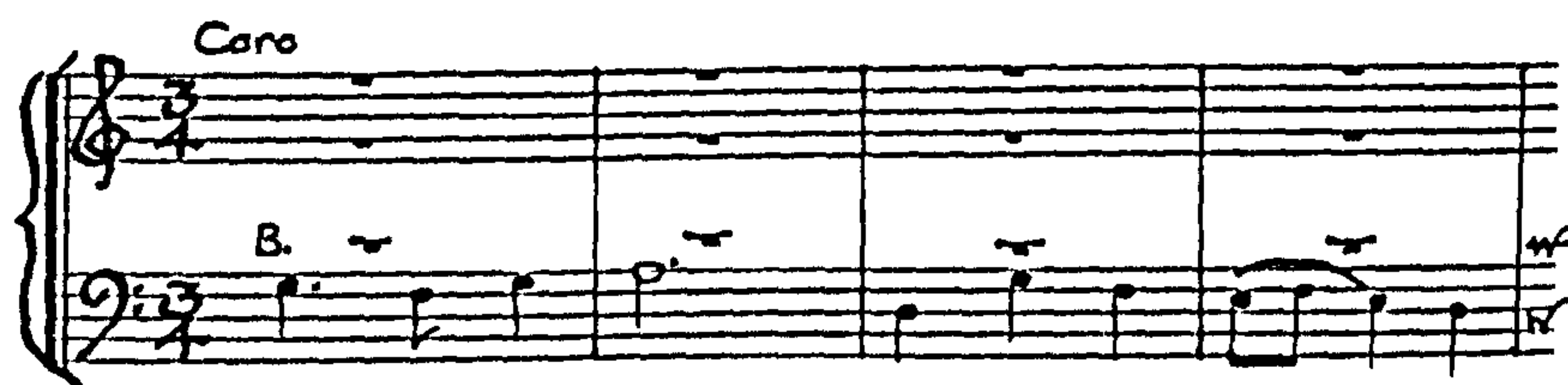


71. Title: Frohlocke, Zion, dein Erlöser  
De temp: Dom. 3 Advent  
Sources: SBB 10804/26 (Strohbach); AB 342; Wr 37  
Forces: 2hns, 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 6: c(±satb soli), tr, ch, ar, aa, ch  
Date: -

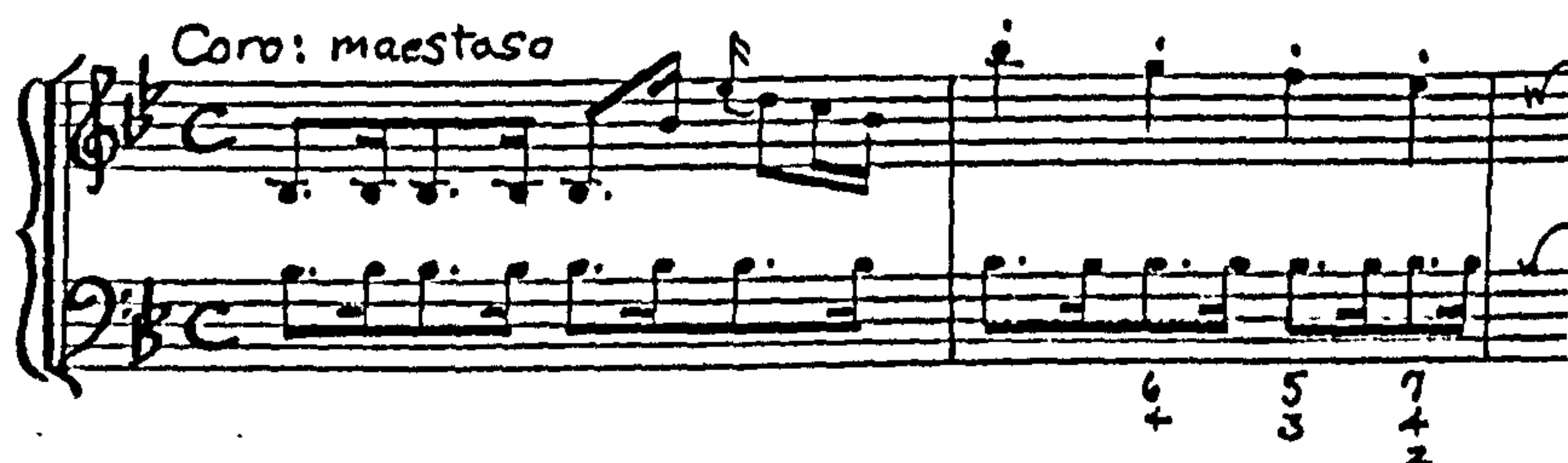


72. Title: Für mich, für mich, O Herr, mein Gott und Heiland  
De temp: zum Großen Sabbath  
Sources: Warsaw  
Forces: 2fls, str., b.c.; S.A.T.B.  
Mvts: -  
Date: -

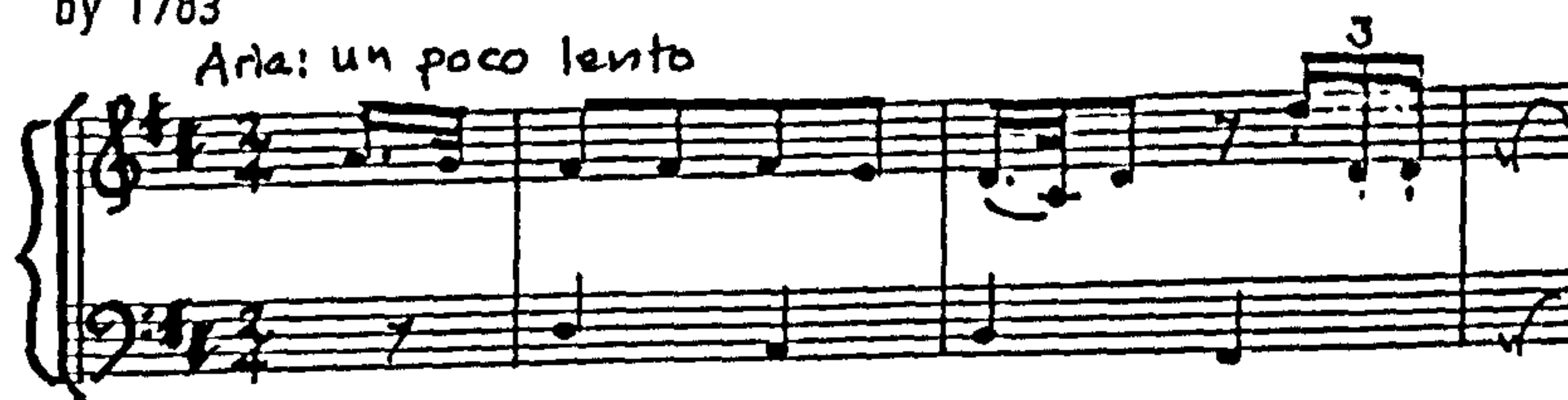
73. Title: Fürchtet den Herrn, ihr seine Heiligen  
De temp: Dom. 7 p. Trin.  
Sources: G a 10; AB 257; SBB 10804/27 (Strohbach)  
Forces: 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 4: c, tr, aa, ch  
Date: by 1784



74. Title: Fürchtet Gott, ehret den König  
De temp: Dom. 23 p. Trin.  
Sources: SBB 10804/86; AB 248; Wr 38  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: 6: c, br, ba, tr, (sa)duo, ch  
Date: -



75. Title: Ganz gelassen will ich schweigen  
De temp: Dom. Judica  
Sources: G C. VII. 16z1; F 304; Wr 39; GMW 27732c  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: aa, ar, c, tr, ch  
Date: by 1783



76. Title: Ganz unbeweglich ruft  
De temp: 1. Osterfeiertag Nachmittag  
Sources: D (without sign.)  
Forces: 2hns, str., b.c.; S.A.T.B.  
Mvts: -  
Date: -

77. Title: Gebet jedermann, was ihr schuldig seid  
De temp: Dom. 23 p. Trin.  
Sources: SBB 10804/28 (Strohbach); D 3031/D/10, No. 11; Wr 40  
Forces: 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: S: c, ar, aa, tr, ch  
Date: -



78. Title: Gedenke meiner, mein Gott  
De temp: -  
Sources: AB 300; Schw 2913; D a (without sign.); Darm. Mus. ms 557 (pencil)  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: -  
Date: Ms. ca. 1770

79. Title: Gelobet seist du, Jesu Christ  
De temp: Festo Nativ. Christi  
Sources: Schw 2913/2; BR 840  
Forces: -  
Mvts: -  
Date: -

80. Title: Getrost, getrost, mein frommer Christ  
De temp: Dom. 2 p. Epiph.  
Sources: SBB 10804/29 (parts only)  
Forces: -  
Mvts: -  
Date: -

81. Title: Gib mir, mein Sohn, dein Herz  
De temp: Dom. 18 p. Trin.  
Sources: F 305; G H 1; Wr 41  
Forces: 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: br, sa ar, sa, ch  
Date: by 1775
82. Title: Gib mir, mein Sohn, dein Herz  
De temp: Dom. 23 p. Trin.  
Sources: F 306  
Forces: -  
Mvts: -  
Date: Subscript: "1777 auf dien] 15. p. Trin.. gemacht"
83. Title: Gott der Herr ist Sonn' und Schild  
De temp: Festo Circumcisionis  
Sources: SBB 10803/3; D 3031/D/4  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: -  
Date: 1734



84. Title: Gott fähret auf mit Jauchzen  
De temp: Festo Ascensionis Christi  
Sources: G C. VII. 16mm; SBB 10804/30 (Strohbach); D 3031/D/10, no. 4; Cr (without sign.); Schw 4758, J, Vol. III; Wr 42  
Forces: 4trombs, 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, sr, aa, br, ch  
Date: by 1761



85. Title: Gott, du frommer Gott (probably identical with O Gott, du frommer Gott, viz. No. 152)  
De temp: Dom. 12 p. Trin.  
Sources: AB  
Forces: 2fls, str., b.c.; S.A.T.B.  
Mvts: -  
Date: -



86. Title: Gott ist der Felsen meiner Stärke  
De temp: Festo Novi Anni  
Sources: Wr 43  
Forces: 2clars, princ., 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 7: c, br, (st)duo, br, aa, c, ch  
Date: -

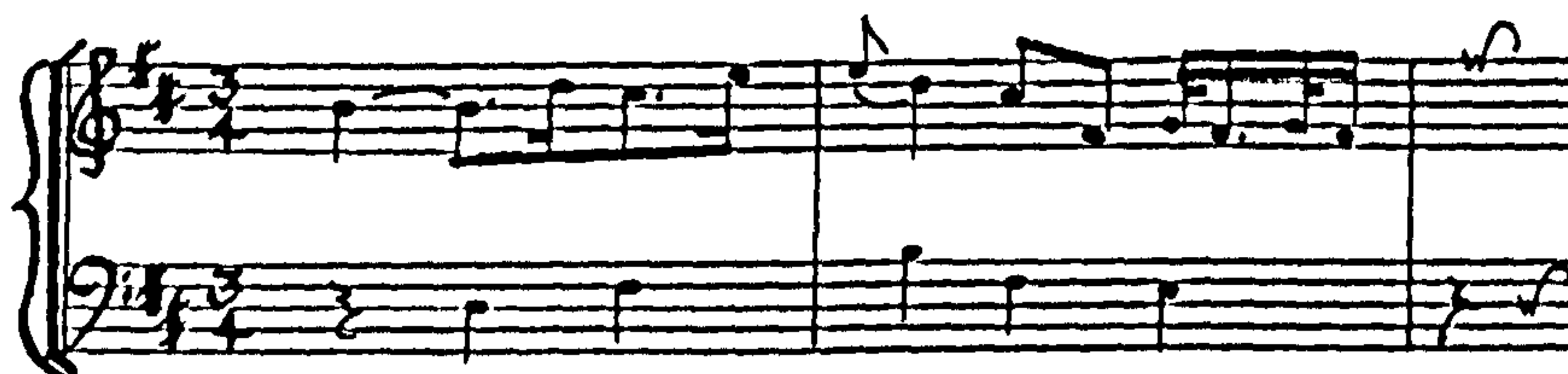
87. Title: Gott ist's, der das Vermögen schafft  
De temp: Dom. Quasimodogeniti  
Sources: G C. VII. 10 (1 mvt only)  
Forces: -  
Mvts: -  
Date: -

88. Title: Gott ist's, in dessen weissen Fügen  
De temp: -  
Sources: SBB 10804/31  
Forces: str., b.c.; S.B.  
Mvts: 3: (sb)a, sr, (sb)a  
Date: -



89. Title: Gottes Kinder säen zwar traurig  
De temp: Festo Nativ. Christi, Fer. 2  
Sources: G C. IX. 32b  
Forces: 2hns, 2ob.gr., 2obs, str., b.c.; S.A.T.B.  
Mvts: -  
Date: -

90. Title: Gott, mein Retter, alle  
De temp: Dom. 3 p. Epiph.  
Sources: SBB 10804/32; AB 233; Wr 44;  
Forces: 2hns, 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 3: sa, aa, c  
Date: -



91. Title: Gott, mein Retter, hilf mir aus der Not  
De temp: Dom. 3 p. Epiph.  
Sources: F 307  
Forces: -  
Mvts: -  
Date: -
92. Title: Groß ist bei dir zu aller Zeit, Herr Gott  
De temp: Dom. 14 p. Trin.  
Sources: D 3031/D/10/9  
Forces: 2hns, str., b.c.; S. A. T. B.  
Mvts: -  
Date: -
93. Title: Groß ist dem Herrn vertrauen  
De temp: Lob und Dankstück, Festo Annunt. Mariae  
Sources: Lu 165 A  
Forces: -  
Mvts: -  
Date: -
94. Title: Hab ich Verdienst genug  
De temp: Dom. 17 p. Trin.  
Sources: G C. VII. 16v; SBB 10804/104 (S. A. Müller); AB 253; F 308; Wr 45  
Forces: 2fls, str., b.c.; S. A. T. B.  
Mvts: Wr 45 - 6: sa, c, ta, c, aa, c  
SBB 10804/104 - c (with soloists)  
Date: by 1775

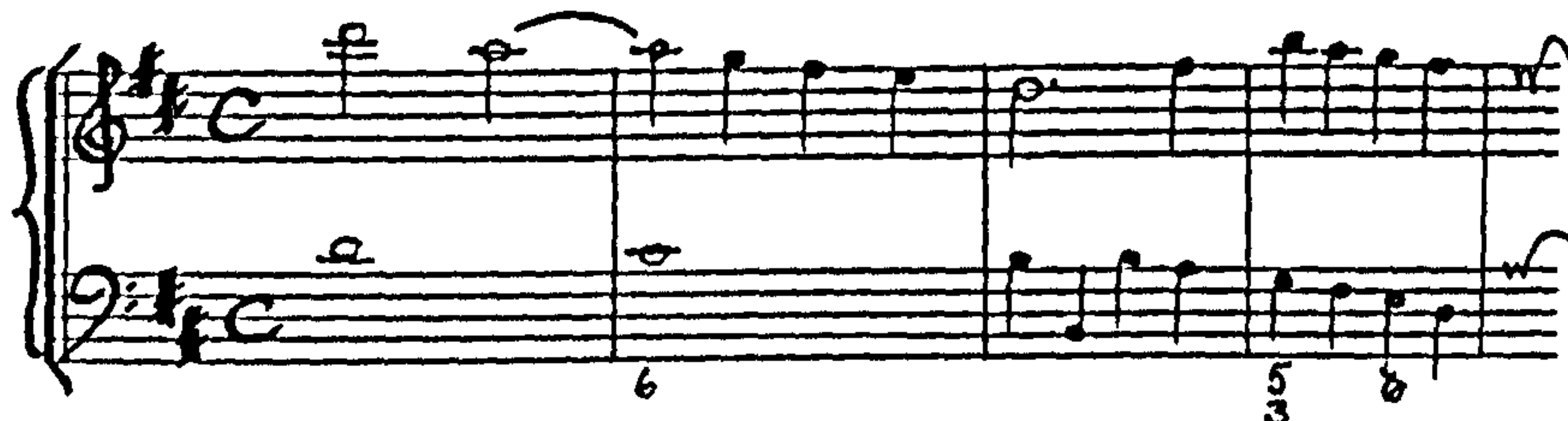


95. Title: Halt ein, verwegner Mund = Also hat Gott die Welt geliebt  
De temp: Festo Pentec., Fer. 2  
Sources: -  
Forces: -  
Mvts: -  
Date: -
96. Title: Heilig, heilig, heilig (Identical with No. 95 below?)  
De temp: Dom. 1 p. Epiph.  
Sources: AB  
Forces: 2hns, 2obs, timps, str., b.c.; S. A. T. B.  
Mvts: -  
Date: -

97. Title: Heilig ist unser Gott, der Herr Zebaoth (Poesie von Rambach)  
De temp: Festo Pentec., Fer. 1 and 3 / Dom. 1 p. Epiph.  
Sources: SBB 10804/34 (Kluge/Gebhard); D 3031/D/7; L Becker III, 2.98; AB 285; Cr 16; G C. VII. 16rr; Wr 46;  
Forces: 2clars, 2hns, 2obs, timps, str., b.c.; S.A.T.B.  
Mvts: Wr 46 - 8: c(+sr), ba, sr, ba, sr, sa, ch, tr, ta, ch  
 SBB 10804/34 - 4: c(+sr), ba, sr, ba  
Date: by 1761



98. Title: Heilig ist unser Gott  
De tem: am 1. Pfingsttag  
Sources: GMW 27732e  
Forces: 2hns, 2obs, str., b.c., S.A.T.B.  
Mvts: 6: c, r, b arioso, sr, sa, ch  
Date: -

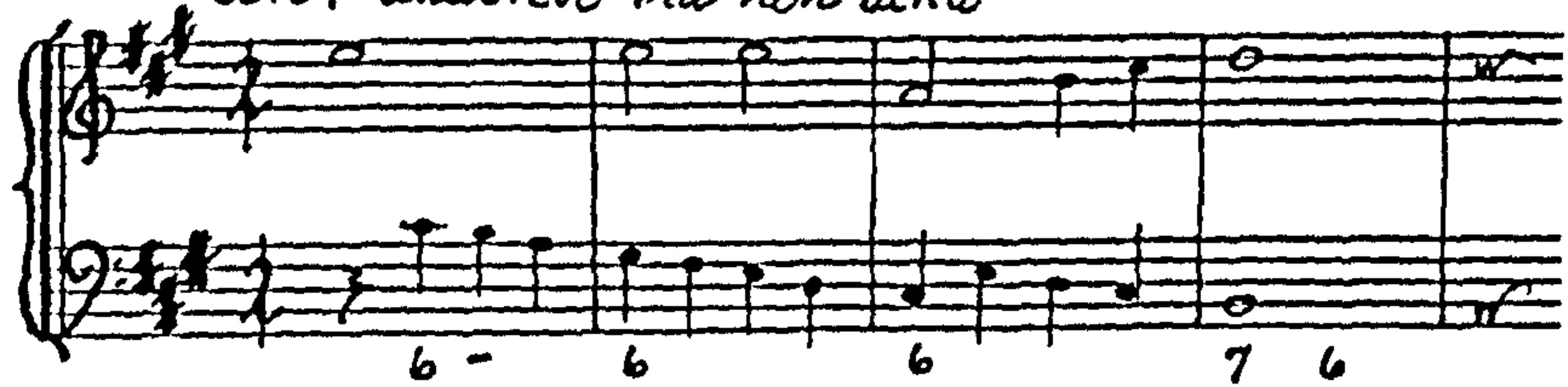


99. Title: Heilig ist unser Gott (distinct from the above)  
De temp: Festo S.S. Trinitatis  
Sources: AB 285; SBB 10804/33 (Strohbach); G i; G C. VII. 16ov; L. Becker III, 1.98 (2 versions); Schw 4758 J, Vol. 1; Wr 47  
Forces: 4trombs, 2hns, 2obs, 2fls, str., b.c.; S.A.T.B.  
Mvts: 7: c, sa, c#, aa, c#, ta, c# (c# = repetition of first c)  
Date: N.B. by 31/8/1778



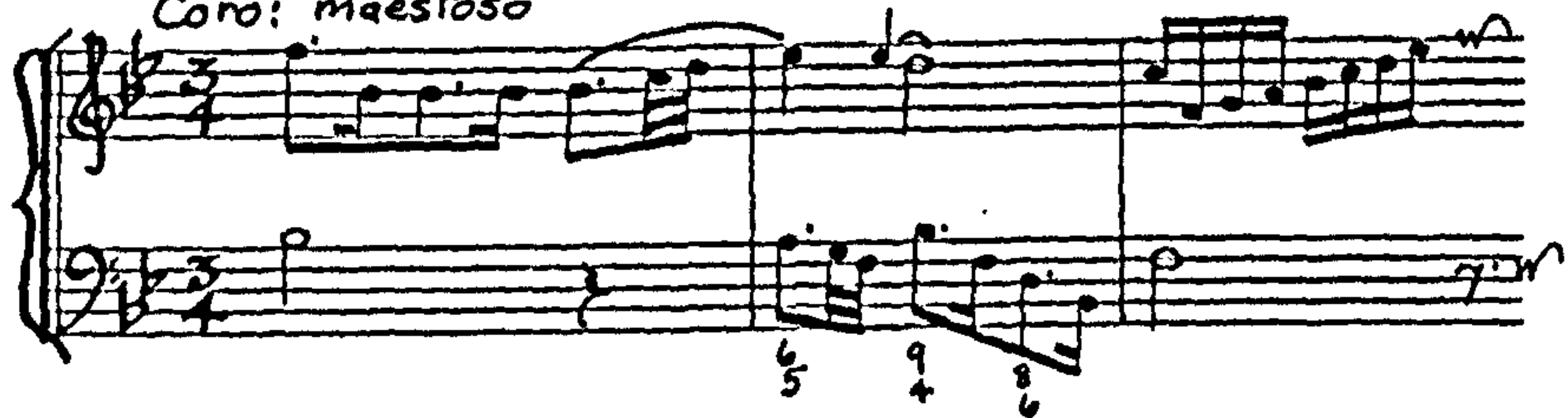
100. Title: Heilig sind, Herr, deine Rechte  
De temp: Dom. 18 p. Trin.  
Sources: G C. VII. 16f; G C. VII. 16y; SBB 10804/35 (Strohbach); Wr 48  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 7: c, (at)r, c, (ba)r, sa, sr, ch  
Date: -

Coro: allabreve ma non tanto



101. Title: Heller als der Sonnen Licht  
De temp: Dom. 19 p. Trin.  
Sources: SBB 10804/36 (Strohbach); AB 161; Wr 49  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: SBB 10804/36 - 5: c, sr, aa, tr, ch  
 Wr 49 - 5: c, sr, ta, ar, ch  
Date: -

Coro: maestoso



102. Title: Herr Gott, Zebaoth, wie lange willst du zürnen  
De temp: Dom. 15 p. Trin.  
Sources: SBB 10804/105 (S.A. Müller); AB 145; F 309; Wr 50  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, tr, sa, ar, ch  
Date: by 1781

Coro: mesto



103. Title: Herr, lehre doch mich  
De temp: Dom. 16 p. Trin.  
Sources: G C. VII. 16r, s, t (3 copies); G p (only a few voices); AB 297; F 310; Bau; Wr 51  
Forces: 2hns, 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 6: c, sr, sa tr, (tb)duo, ch  
Date: by 1775
104. Title: Herr, lehre uns tun nach deinem Wohlgefallen  
De temp: -  
Sources: G C. VII. 8 (1 mvt only)  
Forces: -  
Mvts: -  
Date: -



105. Title: Herr, sieh nicht an die Sünde mein  
De temp: Dom. 6 p. Trin.  
Sources: G a 8; AB 142; Wr 52  
Forces: 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, ar, sa, tr, ch  
Date: N.B. by 1/9/1774

106. Title: Herr, so du wilt, wird bald erfüllt  
De temp: Dom. 3 p. Epiph.  
Sources: SBB 10804/37 (Strohbach); Wr 53  
Forces: 2hns, 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: ba, br, ch, br, c  
Date: N.B. by 24/7/1778



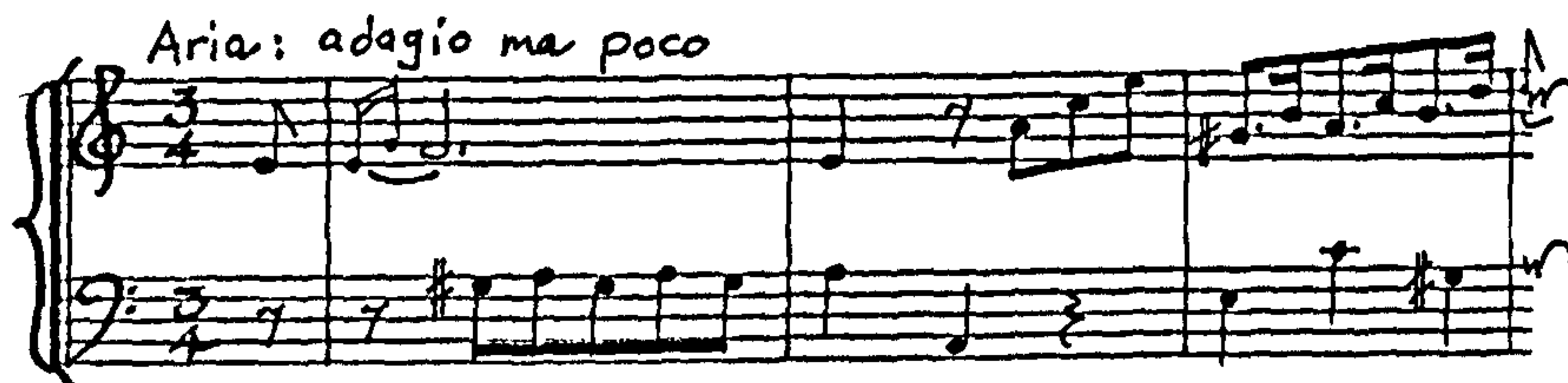
107. Title: Herr, wenn Trübsal da ist, so suchet man dich  
De temp: Dom. Reminiscere  
Sources: Wr 54  
Forces: 1tromb?, 2obs, str., b.c.; S.A.T.B.  
Mvts: 6: c, sr, ch, aa, tr, c  
Date: -

108. Title: Höchster, deine Macht und Güte  
De temp: -  
Sources: D 3031/E/507  
Forces: -  
Mvts: -  
Date: -

109. Title: Ich bete, zürne nicht (Passions-Cantate)  
De temp: viz. Title  
Sources: A Tonkunst Fasc. v/2  
Forces: 2fls, str., b.c.; S.A.T.B.  
Mvts: -  
Date: -

110. Title: Ich beschwöre euch, ihr Töchter  
De temp: Festo Pasch.  
Sources: AB 184  
Forces: 2hns, 2fls, 2fags, str., b.c.; S.A.T.B.  
Mvts: -  
Date: -

111. Title: Ich bitte, mir wird nichts gegeben  
De temp: Dom. Reminiscere  
Sources: AB 296; SBB 10804/38 (Strohbach); Wr 55  
Forces: 2fls, 2obs, 2fags, str., b.c.; S.A.T.B.  
Mvts: 9: aa, ar, ch, ar, ba, br, ch, br, c  
Date: by 1775



112. Title: Ich grüße dich am Kreuzesstamm (Passions-Cantate)  
 viz. B. 4. above

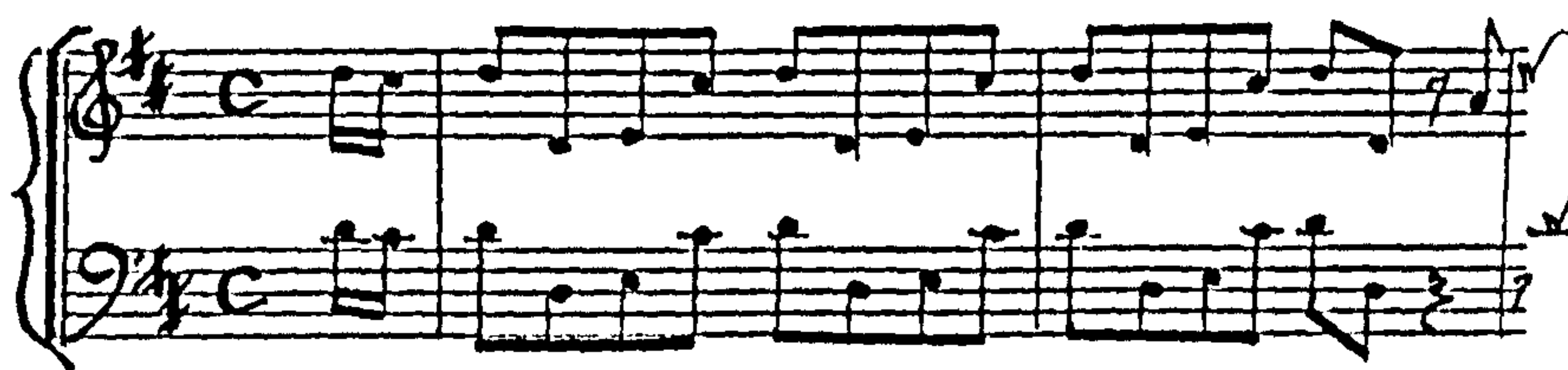
113. Title: Ich heule, Herr, vor Unruh meiner Seele  
De temp: Dom. 19 p. Trin.  
Sources: G C. VII. 16aa; SBB 10804/98; AB 303; F 311; Wr 56  
Forces: 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: SBB 10804/98 - 3: sa, tr, - c  
 Wr 56 - 4: sa, tr, ba, c  
Date: -



114. Title: Ich sinke zu Verweszen ein (described as "Motetto" on side 1 of full score)  
De temp: -  
Sources: Wr 57  
Forces: -  
Mvts: -  
Date: -

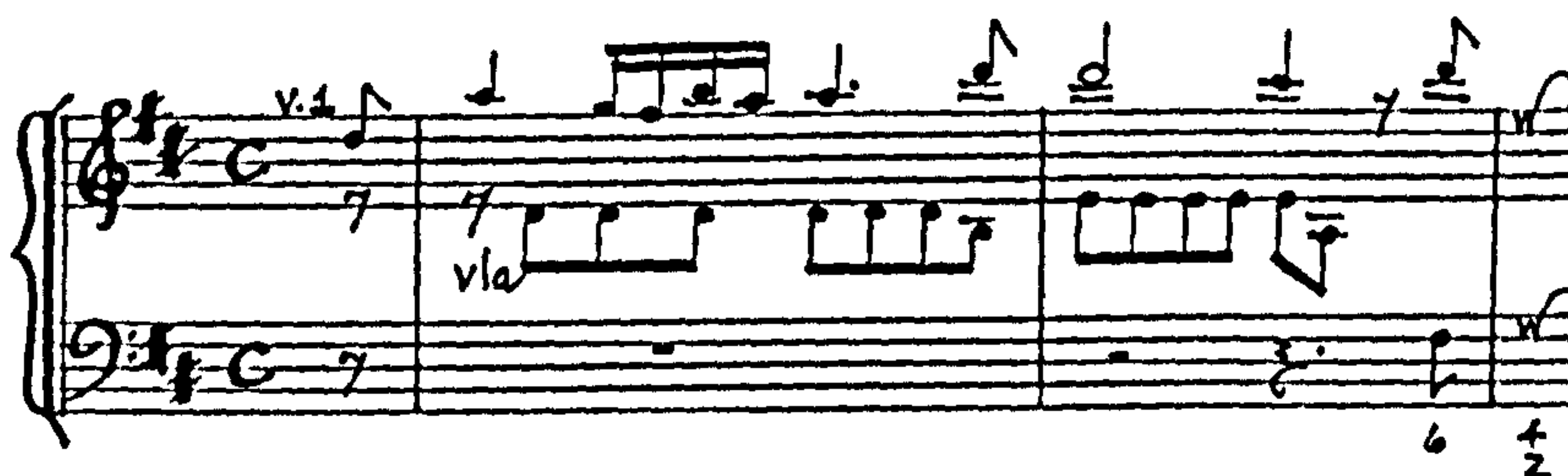
115. Title: Ich will meinen Geist auf deinen Samen  
De temp: Festo Pentec., Fer. 1  
Sources: P 28  
Forces: 2clars, 2hns, 2fls, 2obs, 2fags, timps, str., b.c.; S.A.T.B.  
Mvts: -  
Date: -

116. Title: Ihr esset oder trinket oder was ihr tut  
De temp: Kantate bei der Tafel  
Sources: SBB (DDR) Autograph, J.G. Homilius 1  
Forces: 2clars, 1 princ, 2hns, 2fls, 2fags, str., b.c.  
Mvts: 10: c, sr, ta, br, ba, sr, c, tr (strom.), sa, c  
Date: -

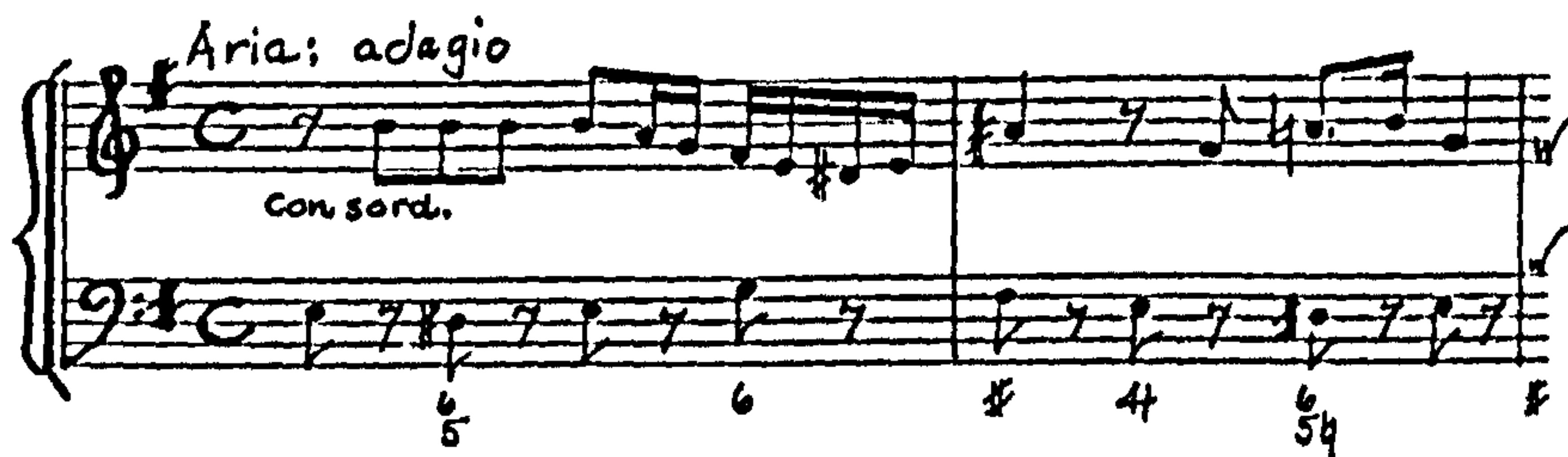


117. Title: Ihr Himmel, jauchzt  
De temp: Festo Nativ. Christi  
Sources: Lu 172 A  
Forces: -  
Mvts: -  
Date: -

118. Title: Ihr sollt mein Antlitz suchen  
De temp: Dom. Rogate  
Sources: SBB 10803/6/3 (c.f. No. 148 below)  
Forces: str., b.c.; S.A.T.B.  
Mvts: 3: c, tr, ta  
Date: -



119. Title: Ihr stillen Zeugen meiner Qual  
De temp: Dom. 1 p. Epiph.  
Sources: G.C. IX. 32n; SBB 10804/39 (Strohbach); AB 289; Wr 58  
Forces: 2ob.gr., 2fls, 2fags, str., b.c.; A.B.  
Mvts: 5: aa, (ab)r, ba, (ba)r, (ab)duo  
Date: by 1784



120. Title: Ihr Völker, bringet her dem Herrn  
De temp: Festo Messis (John) / Aufs Dankfest - seu alio tempore (Snyder)  
Sources: AB 106  
Forces: 2clars, timps, str., b.c.; S.A.T.B.  
Mvts: -  
Date: -

121. Title: Ihr waret weiland Finsternis  
De temp: Festo Pentec., Fer. 3  
Sources: F 312; Wr 59  
Forces: 3clars, 2fls, 2obs, timps, str., b.c.; S.A.T.B.  
Mvts: 5: c, tr, aa, br, c  
Date: -

122. Title: Ihr Wurm wird nicht sterben  
De temp: Dom. 1 p. Trin.  
Sources: SBB 10804/85  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 4: c, br, ba, sr  
Date: -



123. Title: In deinem Schmuck gehen der Könige Töchter (also as Motet)  
De temp: -  
Sources: SBB (DDR) Autogr. Homilius 1  
Forces: -  
Mvts: -  
Date: -

124. Title: In der Zeit meiner Not  
De temp: Dom. 2 p. Epiph.  
Sources: AB 307; F 313; SBB 10803/4/2; SBB 10804/29 (Kluge/Gebhard); SBB 10804/40; SBB 10804/106; Wr 60  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: SBB 10803/4/2 - 4: ta, c, tr, satc  
 SBB 10804/29 - sr only  
 SBB 10804/40 - no recits  
 SBB 10804/106 - mvts 1 & 2 in g-minor, lacks satc, last mvt is ch  
Date: -



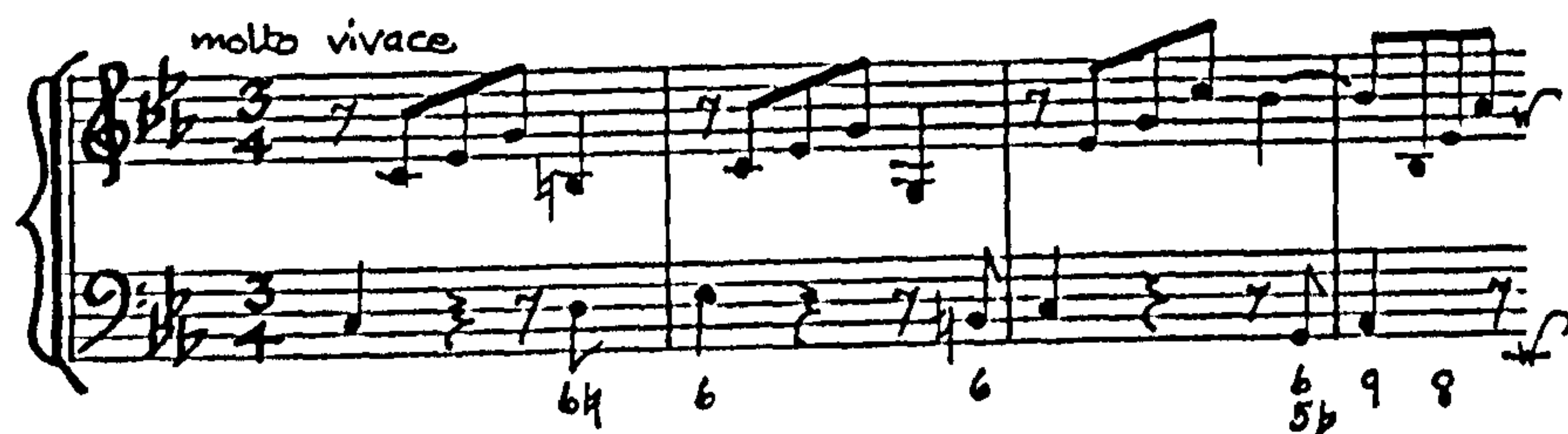


125. Title: Indeß, erhalte uns dein Wort  
De temp: Dom. Sexag.  
Sources: Wr 61  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, tr, ch, br, c  
Date: -

126. Title: In vielen ist die Lieb erkaltet  
De temp: Dom. 13 p. Trin.  
Sources: G a 22; D 3031/D/10, No. 7; AB 344; Wr 62  
Forces: 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 4: c, (tb)r, ta, ch  
Date: by 1784

127. Title: Ist Christus nicht auferstanden  
De temp: Festo Pasch., Fer. 3  
Sources: SBB 10804/41 (Strohbach); AB 88; Wr 64  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: 7: c, ar, aa, sr, sa, br, ta  
Date: -

128. Title: Ist Gott für mich, so trete  
De temp: Dom. Rogate  
Sources: G C. VII. 16 a; SBB 10804/96 (S.A. Müller); AB 310; F 314; Wr 64  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, tr, sa, sr, ch  
Date: by 1775



129. Title: Jammer, O Jammer, ach schreckliche Not (c. f. No. 158 below)  
De temp: Dom. 4 p. Epiph.  
Sources: D 3031/D/10  
Forces: -  
Mvts: -  
Date: -

130. Title: Ja, Vater, neige mir dein Ohr  
De temp: Dom. Reminiscere  
Sources: G C. VII. 16vt  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: -  
Date: -

131. Title: Kehre wieder, du abtrünniges Israel  
De temp: Dom. 3 p. Trin.  
Sources: G a 5; AB 279; Wr 65  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 8: ta, c, sr, sa, ar, ta, br, ch  
Date: by 1784

132. Title: Kommt, frohe Völker, herzu  
De temp: Dom. 4 p. Epiph.  
Sources: G C. IX. 32w; SBB 10804/107 (S.A. Müller); AB 348; F 315; Bollstedt bei Mühlhausen, Pfarramtsbibliothek Nr 64; Wr 66  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: 3: c(±s solo), (tb)duo, c  
Date: by 1779



133. Title: Kommt herzu, verlor'ne Sünder  
De temp: Dom. 20 p. Trin.  
Sources: G CC (1st version); G C. VII. 16cc (2nd version); SBB 10804/42 (Strohbach); SBB 10804/43 (P. Albani); AB 302; Wr 67  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 4: ta, ar#, c, br (ar# in Wr 67 = tr?)  
Date: -



134. Title: Kommt, lasset uns anbeten  
De temp: Dom. p. Circumcis. Christi / 1. Christtag / Festo Reformationis  
Sources: SBB 10803/4/3; SBB 10804/44 (Kluge/Gebhard); G C. IX. 32, 1; Bollstedt b. Mühlhausen, Pfarramtsbibliothek No. 65; F 316; AB 233; Wr 68  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, sr, ba, tr, ta  
Date: by 1779



135. Title: Lasset die Sünde nicht herrschen  
De temp: Dom. Oculi  
Sources: Wr 69  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 6: c, br, ch, ta, sr, c  
Date: -

136. Title: Lasset euch niemand das Ziel verrücken  
De temp: Dom. 8 p. Trin.  
Sources: G C. VII. 16pp; SBH 10804/45 (Strohbach)  
Forces: 2fl, 2obs, str., b.c.; S.A.T.B.  
Mvts: 6: c, ar, ch, tr, ta, ch  
Date: N.B. by 12/2/1779



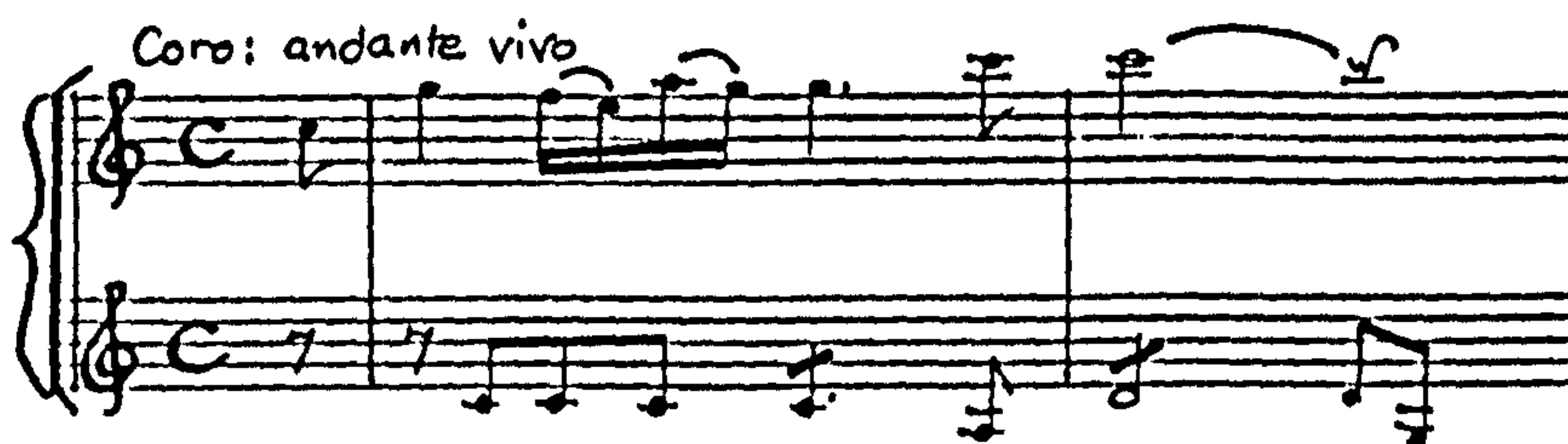
137. Title: Legt eure Harfen hin  
De temp: Dom. Estomihi  
Sources: G a 27; AB 210; F 317; Wr 70  
Forces: 3fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 4: c, sr, ta, ch  
Date: N.B. by 21/3/1774

138. Title: Licht der Heiden, Jakobs Stern  
De temp: Festo Epiph.  
Sources: SBH 10804/46; AB 15; Wr 71  
Forces: 2piccs/2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, tr, sa, br, ch  
Date: -



139. Title: Lobe den Herrn, meine Seele, und was in mir ist  
De temp: Dom. 14 p. Trin.  
Sources: G h (1 mvt only); G a 23; G n (1 mvt only); D 3031/D/10, No. 8; AB 105; Bollstedt b. Mülhausen Pfarramtsbibliothek No. 63; Wr 72  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: 7: c, sr, sa, sr, sa, br, ch  
Date: by 1775

140. Title: Lobe den Herrn, meine Seele  
De temp: Dom. 3 p. Epiph.  
Sources: G a 40  
Forces: -  
Mvts: -  
Date: -
141. Title: Lobet den Herrn, ihr seine Engel  
De temp: Festo Michaelis  
Sources: SBB 30179/1; L Poel. Mus. ms. 172; AB 104; G C. VII. 16k; G ee; G k (1 mvt only); D 1 D/12,3 (Note: "Die Arie 'In jenen Tagen' stammt aus einem 'Puer natus' von Hasse"); Wr 73; O (without sign.)  
Forces: 3clars, 2hns, 2fls, 2obs, timps, str., b.c.; S.A.T.B.  
Mvts: 5: c, br, ba, s(r+c), sa  
Date: by 1770
142. Title: Lobet den Namen des Herrn  
De temp: Festo Circum. Christi  
Sources: Schw 2913/8  
Forces: -  
Mvts: -  
Date: -
143. Title: Lobsinget dem Heiland  
De temp: Festo Pasch., Fer. 3  
Sources: AB 244  
Forces: 2fls, 2obs, 2?fag(s), str., b.c.; S.A.T.B.  
Mvts: -  
Date: -
144. Title: Mache dich auf, werde Licht  
De temp: Festo Epiph.  
Sources: G C. VII. 32;m; AB 284; Cr 13; Lu 168 A; Wr 74  
Forces: 3clars, 2hns, 2fls, 2obs, timps, str., b.c.; S.A.T.B.  
Mvts: 8: c, sr, sa, br, ba, tr, sa, ch  
Date: N.B. composed 14/06/1758
145. Title: Mein Herz hält dich für dein Wort  
De temp: Dom. Rogate  
Sources: SBB 10804/47; G C. VII. 16n; AB 269; P 27; Wr 76  
Forces: 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c(+sabb soli), tr, sa, br, ch  
Date: by 1778





146. Title: Meine Seele erhebet den Herrn  
De temp: Festo Visitat. Mariae / Dom. 14 p. Trin.  
Sources: G C. VII. 16ww; AB 254; Lu 169 A; AB 254; Wr 75  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, sr, ta, tr, ch  
Date: N.B. by 31/8/1774

147. Title: Merk auf, mein Herz, und sieh dorthin  
De temp: Festo Nativ. Christi, Fer. 3  
Sources: SBB 10805/48; Schw 2913/3  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: ch, tr, aa, br, ch  
Date: N.B. composed 5/11/1762



148. Title: Mit Sorgen, Angst und Klage (identical with No. 118 above?)  
De temp: Dom. Laetare  
Sources: SBB 10804/49; Cr 6; Gotha, Forschungsbibliothek Schloß  
 Friedenstein, Mus 57 b/8 (2); F 319; Wr 77  
Forces: 2hns, 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: ta, tr, ch, sr, c  
Date: N.B. composed 31/12/1772



149. Title: Mußte Christus nicht solches leiden  
De temp: Festo Paschat., Fer. 2  
Sources: G C. VII. 16nn (1st version); G e (2nd version); SBB 10804/50  
 (Kluge/Gebhard); SBB 10804/50a; AB 101; F 320; Wr 78  
Forces: 2hns, 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, tr, sa, br, c  
Date: -



150. Title: Nach dir, O Herr, verlanget mich  
De temp: Dom. Exaudi  
Sources: G C. VII. 161; SBB 10804/97 (S. A. Müller); AB 319; F 321;  
Forces: 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, sr, ba, br, ch  
Date: by 1775



151. Title: Noch sollen meine Wetter schweigen  
De temp: Dom. 5 p. Epiph.  
Sources: SBB 10804/51  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: 2: ba, c  
Date: -



152. Title: Nun ist er da (2nd text)  
De temp: Festo Pentec., Fer. 1  
Sources: Cr 19  
Forces: -  
Mvts: -  
Date: -

153. Title: Nun ist er da, und Jesus Wort trügt nicht  
De temp: Festo Pentec., Fer. 1  
Sources: G C. VII. 16uu; AB 103; LBA G o S. 498; O (without sign.); Schw 4758 J, Vol. 111; Wr 79  
Forces: 3clars, 2obs, 2fags, timps, str., b.c.; S.A.T.B.  
Mvts: 4: c, br, (sa)duo, ch  
Date: N.B. by 11/10/1773

154. Title: Nun kommt er, der König der Ehren  
De temp: Dom. Palmarum  
Sources: G C. VII 16zz; SBB 10804/52; SBB 10804/100 (S. A. Müller); F 322; Wr 80  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: 4: c, ta, sr, ch  
Date: by 1775



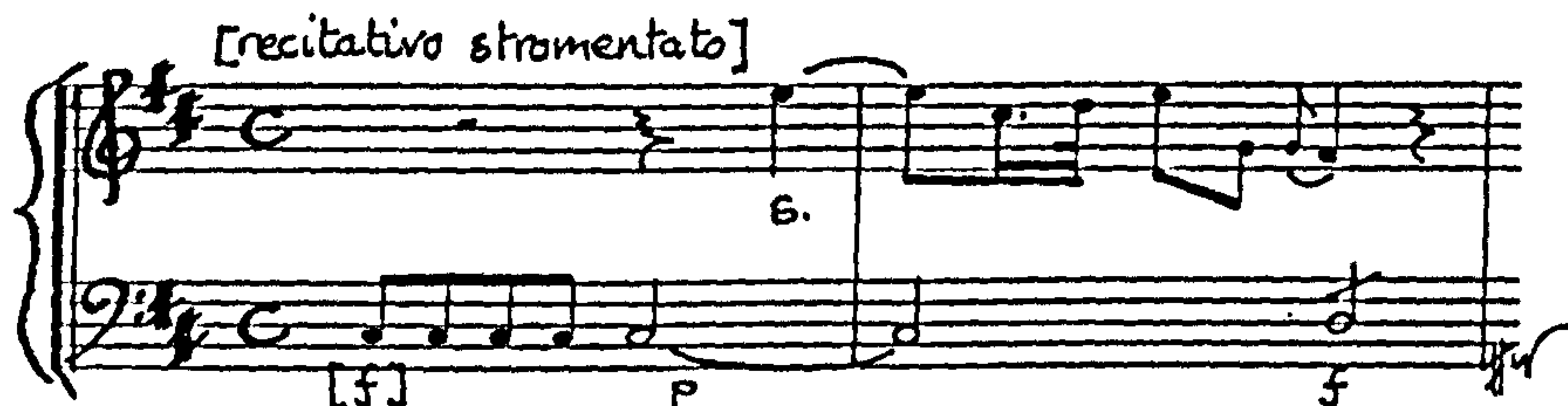
155. Title: O Gott, du frommer Gott  
De temp: Dom. 12 p. Trin.  
Sources: G a 19; D 3031/D/10/1; AB 241; F 323; Wr 81  
Forces: 2fls, 2obs, str., b.c.; S. (A.)T. (B.)  
Mvts: 5: ch, sr, sa, tr, ch  
Date: by 1775
156. Title: O heiliger Tempel, O seliger Ort  
De temp: Dom. p. Nativ. Christi  
Sources: G C. IX. 32g; AB 304; GMW in 27732 parts of 1st movt only of organo, vl, obl and ob2.  
Forces: -  
Mvts: -  
Date: N. B. composed 5/9/1776
157. Title: O Herr, dein herzliches Erbarmen  
De temp: Dom. Reminiscere  
Sources: SBB 10804/53; F 324; Wr  
Forces: 2fls, 2obs, str., b.c.; S. A. T. B.  
Mvts: 4: sa, sr, ta, ch\* (ch\* = in Wr)  
Date: 05. 09. 1776



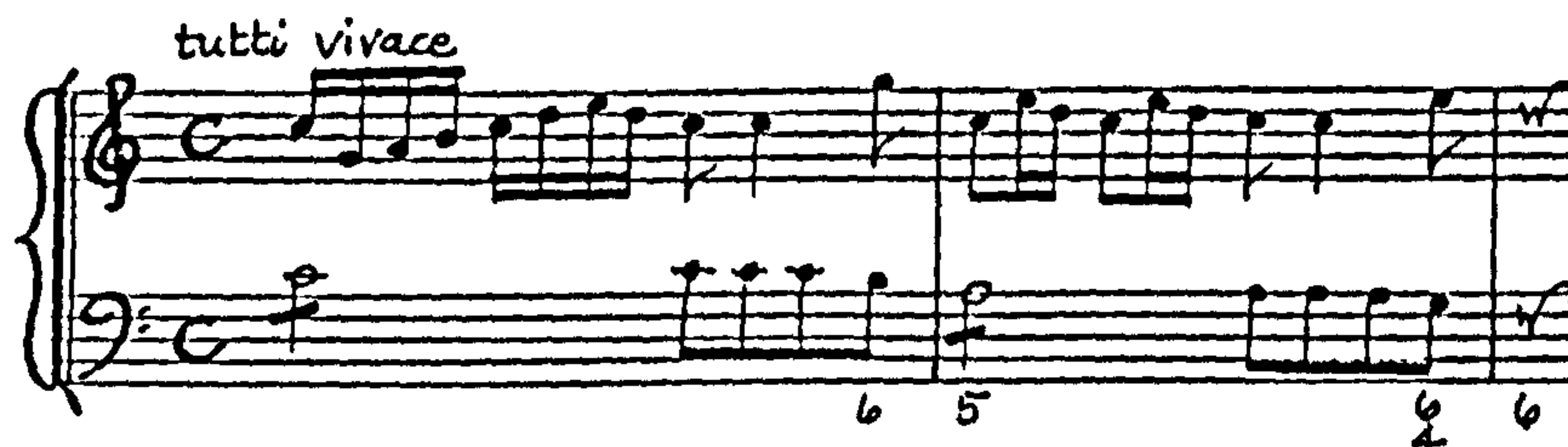
158. Title: O Jammer, ach schreckliche Not (identical with No. 129 above?)  
De temp: Dom. 4 p. Epiph  
Sources: SBB 10804/54 (Strohbach); D 3031/D/10/3; AB 208; Wr 83  
Forces: 2obs, str., b.c.; S. A. T. B.  
Mvts: 6: c, tr, ar, sa, sr, ch  
Date: N. B. by 30/5/1778



159. Title: O, wie gerührt bin ich  
De temp: Dom. Misericord. Domini / Dom. 3 p. Trin.  
Sources: SBB 10803/4/4; SBB 10804/55 (Kluge/Gebhard); SBB 10804/99 (S. A. Müller); Wr 84  
Forces: 2hns, 2fls, 2obs, str., b.c.; S. A. T. B.  
Mvts: SBB 10803/4/4 - 5: sr, ba, sr, (st)duo, c  
 SBB 10804/55 - 5:  
 SBB 10804/99 - 4: lacking (st)duo  
Date: by 1783



160. Title: Preise, Jerusalem, den Herrn  
De temp: Festa Reformationis / Festa Novi Anni  
Sources: SBB 10804/56 (Strohbach?); Schw 2913/1  
Forces: 3clars, 2obs, timps, str., b.c.; S. A. T. B.  
Mvts: 5: c, tr, ta, sr, ch  
Date: -



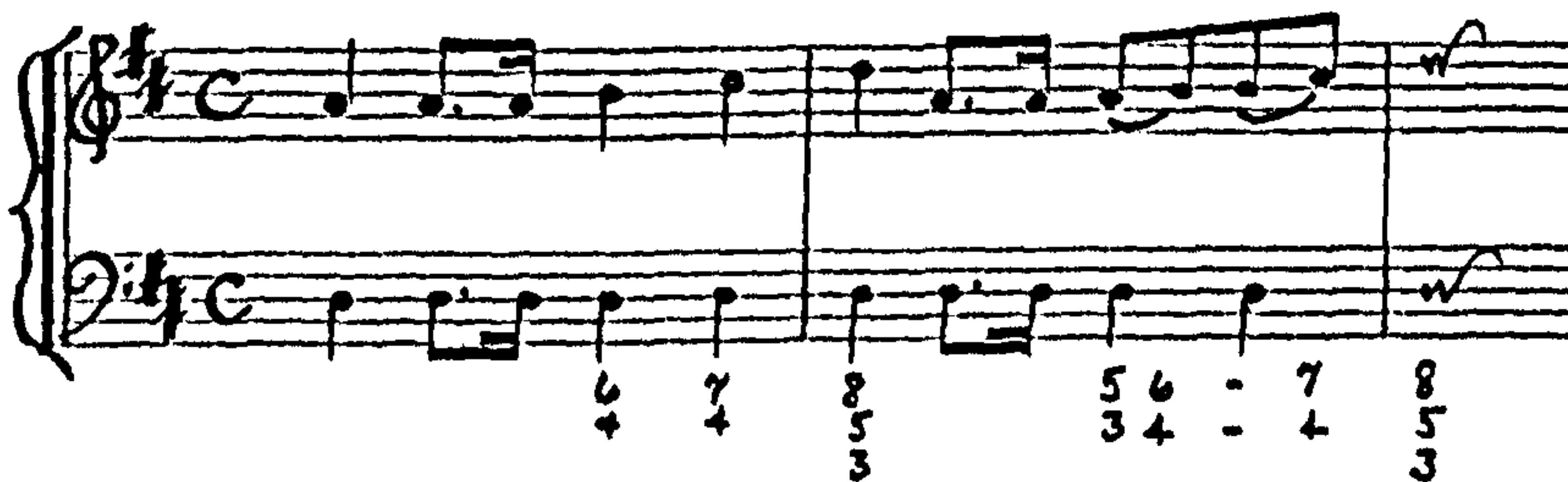
161. Title: Richtet nicht vor der Zeit  
De temp: Dom. 4 p. Trin.  
Sources: G a 6; Wr 85  
Forces: 2obs, str., b.c.; S. A. T. B.  
Mvts: 5: c, sr, ta, br, ch  
Date: -

162. Title: Richtet recht, ein jeglicher bewaise  
De temp: Dom. 22 p. Trin.  
Sources: SBB 10804/57; G C. VII. 16hh (2 versions); G k (1 mvt only); F 325; AB 102  
Forces: 2obs, str., b.c.; S. A. T. B.  
Mvts: 4: c, sa, tr, (sat)terzetta  
Date: by 1775





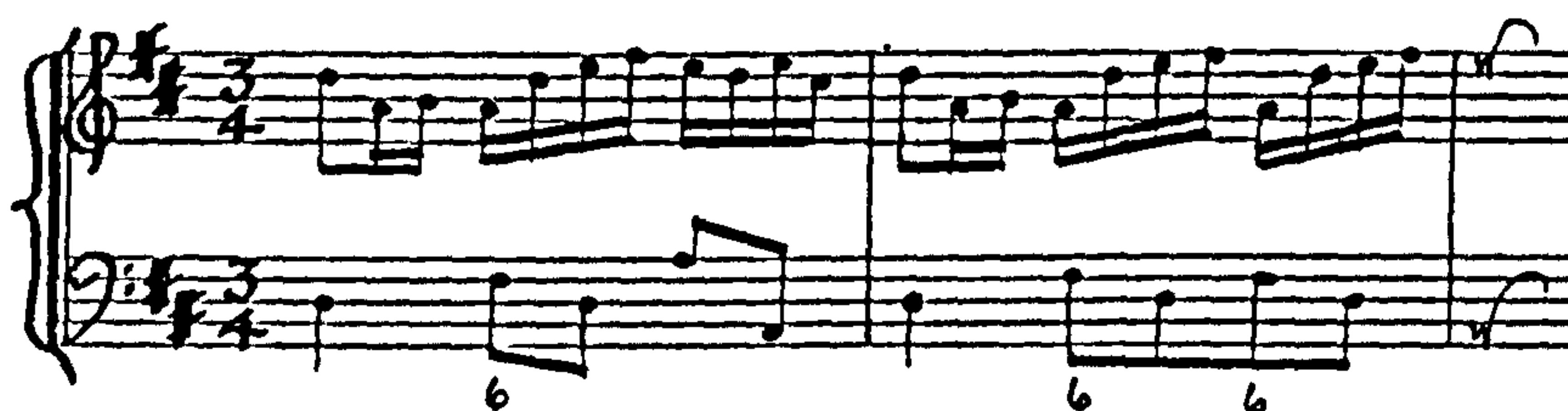
163. Title: Saget der Tochter Zion  
De temp: Dom. Palmarum / Dom. 1 Advent  
Sources: SBB 10803/6/4; SBB 10804/58; AB 189; Wr 86  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: SBB 10803/6/4 - 3: c [D-maj.], s(chtr) [D-maj.], ta [A-maj.]  
SBB 10804/58 - 5: c [Eb-maj.], s(chtr) [Eb-maj.], ta [Bb-maj.],  
tr, ch  
Date: N.B. by 10/6/1778



164. Title: Schmecket und sehet, wie freundlich der Herr ist  
De temp: Dom. 3 p. Trin.  
Sources: F 326  
Forces: -  
Mvts: -  
Date: -
165. Title: Schwing dich auf, du betrübte Seele  
De temp: Dom. Invocavit  
Sources: Wr 87  
Forces: 2obs, str., b.c.; [S.A.] T.B.  
Mvts: 4: ch, ta, br, ch  
Date: by 1783
166. Title: Schwing dich auf zu deinem Gott (identical with preceding cantata?)  
De temp: Dom. Invocavit  
Sources: G a 36; AB 246  
Forces: -  
Mvts: -  
Date: -
167. Title: Schwülstige Toren, geht, blücket euch und heuchelt  
De temp: Dom. 17 p. Trin.  
Sources: G C. VII. 16, w; SBB 10804/59; D 3031/D/10, No. 10; Wr 88  
Forces: 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: SBB 10804/59 - 4: c, tr, ba, ch  
Wr 88 - 4: c, ta, br, ch (?)  
Date: -
168. Title: Sei getreu bis an den Tod  
De temp: Dom. 8 p. Trin.  
Sources: G C. VII. 12; G g; F 327; Wr 89  
Forces: 4trombs, str., b.c.; S.A.T.B. (It has not been established whether these forces belong to this version or to the one following.)  
Mvts: 4: c(+b solo), ar, (sb)duo, ch  
Date: by 1774

169. Title: Sei getreu bis an den Tod (2nd version)  
De temp: Dom. 3 Advent  
Sources: Wr 90  
Forces: 2obs, str., b.c.; S.A.T.B. (Viz. note above)  
Mvts: 3: c, tr, ta  
Date: -

170. Title: Sei hochgelobt, Allgütiger (c.f. No. 171 below)  
De temp: Festo Nativ. Christi  
Sources: SBB 10805/1  
Forces: 2hns, 2obs?, str., b.c.; S.A.T.B.  
Mvts: 1: c (1 mvt only of following cantata No. 168)  
Date: -



171. Title: Sei hochgelobt, barmherz'ger Gott  
De temp: Festo Pentec., Fer. 2  
Sources: G.C. VII. 16ss; SBB 10804/61 (Strohbach); Cr 9; L Becker III, 2. 99; Wr 91  
Forces: SBB 10804/61 - 2hns, 2fls, 2obs, str., b.c.; S.A.T.B.  
 Wr 91 - 2clars, 2hns, 2fls, 2obs, timps, str., b.c.; S.A.T.B.  
Mvts: SBB 10804/61 - 9: c, s(atr), (sb)r, ba, tr, ta, sr, (sb)duo, ch  
 Wr 91 - 9: c, sa, (sb)r, (bs)duo, tr, ta, sr, (sa)duo, ch  
Date: by 1761



172. Title: Sei willkommen, Heil der Frommen  
De temp: Festo Nativ. Christi, Fer. 2  
Sources: G.C. IX. 32c (voice parts only); O (without sign.); Wr 92  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c(+sat soli), tr, ba, sr, ch  
Date: N.B. composed 13/11/1762

173. Title: Selig ist der Mann, der die Anfechtung erduldet  
De temp: Festo Nativ. Christi, Fer. 2  
Sources: L Poel. Mus. ms. 170; SBB 10804/60 (E. Müller); AB 182; F 328; Bau  
Forces: 2hns, 2fls, 2ob.gr.?, 2obs, str., b.c.; S.A.T.B.  
Mvts: 4: c, aa, ba, sa,  
Date: N.B. composed 11/6/1773



174. Title: Selig seid ihr, wenn ihr geschmähet werdet  
De temp: Dom. Exaudi  
Sources: G.C. VII. 16m; SBB 10804/76 (Strohbach); AB 311  
Forces: 2ob.gr., 2fls, str., b.c.; S.A.T.B.  
Mvts: 5: c, ar, ta, sr, ch  
Date: N.B. by 07/1/1778



175. Title: Sichre Welt, erwache, die gereizte Rache  
De temp: Dom. 25 p. Trin.  
Sources: G.C. VII. 16z; Wr 93; GMW 27732a  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, ar, ba, br, ch  
Date: N.B. by 23/4/1779



176. Title: Sie sind zerbrochen um ihres Unglaubens willen  
De temp: Dom. Oculi  
Sources: G.C. VII. 16w; SBB 10804/64; AB 305; Wr 97  
Forces: 2hns, 2fls, (2obs?), str., b.c.; S.A.T.B.  
Mvts: 6: c, br, ba, tr, ta, ch  
Date: N.B. by 12/11/1778



177. Title: Siehe, das ist unser Gott, auf den wir harren  
De temp: Festo Annuntiationis Mariae  
Sources: G a 32; SBB 10804/63; Bollstedt b. Mülhausen, Pfarramtsbibliothek  
 No. 117; Lu 166 A; Wr 94  
Forces: 3clars, 2obs, timps, str., b.c.; S.A.T.B.  
Mvts: SBB 10804/63 - 2: c, sa  
 Wr 94 - 4: c, ch, sa, ch  
Date: by 1775

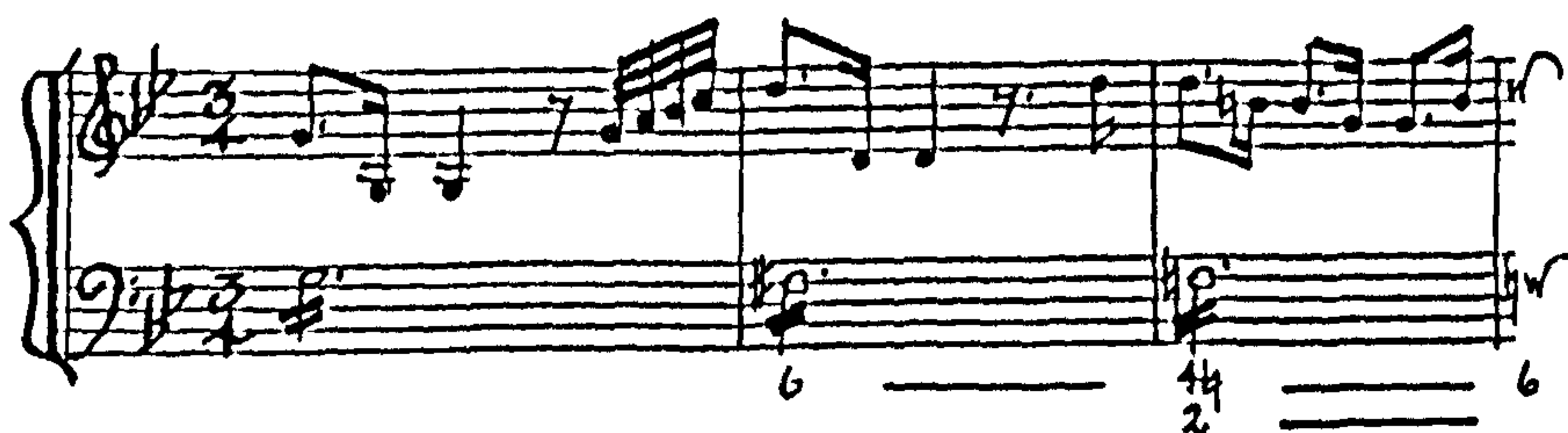


178. Title: Siehe, der Herr kömmt mit viel tausend Heiligen  
De temp: Dom. 2 Advent / den 3. Epiph.  
Sources: G C. Xlm 46 (1 mvt only); SBB 10804/62 (A.E. Müller); AB 144; F  
 329; Wr 95  
Forces: 2hns, (2fls?), 2obs, str., b.c.; S.A.T.B.  
Mvts: SBB 10804/62 - 4: c, tr, ta, - (sb)duo  
 Wr 95 - 5: c, tr, ta, sr, (sb)duo  
Date: -



179. Title: Sieh Gottes Lamm, wir fallen anbetend  
De temp: Dom. Estomihi  
Sources: Wr 96  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, ta, sa, (st)duo, ch  
Date: -

180. Title: Siehe, es kömmt ein Tag  
De temp: Dom. 1 p. Trin.  
Sources: G a 1; SBB 10804/101 (S.A. Müller); AB 255; Cr 10  
Forces: 2obs, cor anglais, str., b.c.; S.A.T.B.  
Mvts: 5: c, br, ba, (bt)r, c (with ch)  
Date: by 1783





181. Title: Sing, Volk der Christen, frohe Lieder  
De temp: Festo Pasch. "Bei der Einweihung der neuen Kirche in Papstdorf"  
 Papstdorf bei Bad Schandau Pfarramtsbibliothek  
Sources: -  
Forces: -  
Mvts: -  
Date: -

182. Title: Singet dem Herrn ein neues Lied  
De temp: Festo Novi Anni / Festo Messis  
Sources: SBB 10803/2/1; SBB 10803/1  
Forces: 2clars, princ., 2obs, timps, str., b.c.; S.A.T.B.  
Mvts: 7: c, tr, ba, sr, sa, br, ch  
Date: -



183. Title: Singet fröhlich Gotte  
De temp: ("Musik zur Einweihung einer neuen in Wechselburg erbauten Orgel") 0  
 (without sign.)  
Sources: -  
Forces: -  
Mvts: -  
Date: -

184. Title: So blühet des Höchsten Güte (2nd text: Wie öfters hat des Höchsten Güte)  
De temp: Festo encoeniorum et omni tempore  
Sources: SBB 10804/79 (J.G. Schmiederus = Schmieder?)  
Forces: 2hns, str., b.c.; S.A.T.B.  
Mvts: 3: (sb)duo, br, (sb)duo  
Date: -



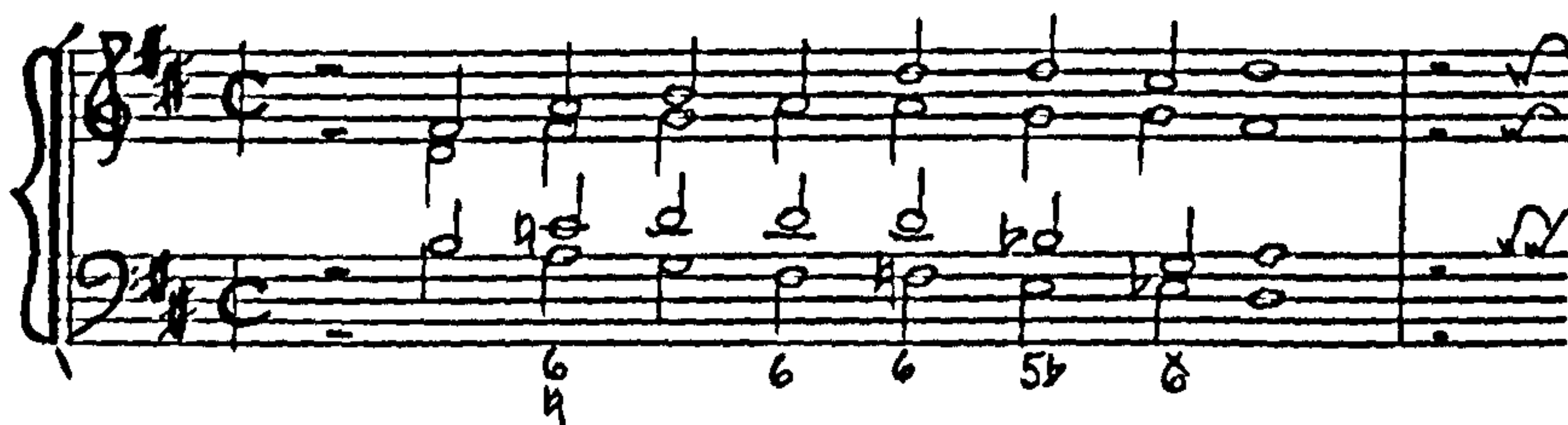
185. Title: So du mit deinem Munde bekennest Jesum  
De temp: Dom. 4 Advent  
Sources: SBB 10803/7; SBB 10804/102 (S.A. Müller); AB 176; F 330; Wr 88  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: 6: c(+b solo), tr, ta, sr, sa, ch  
Date: -



186. Title: So du willst, Herr, die Sünde zurechnen  
De temp: Dom 22 p. Trin.  
Sources: G C. VII. 1611; G C. VII. 16d; SBB 10804/65 (Strohbach); AB 301; Wr 99  
Forces: 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, br, sa, tr, ch  
Date: -



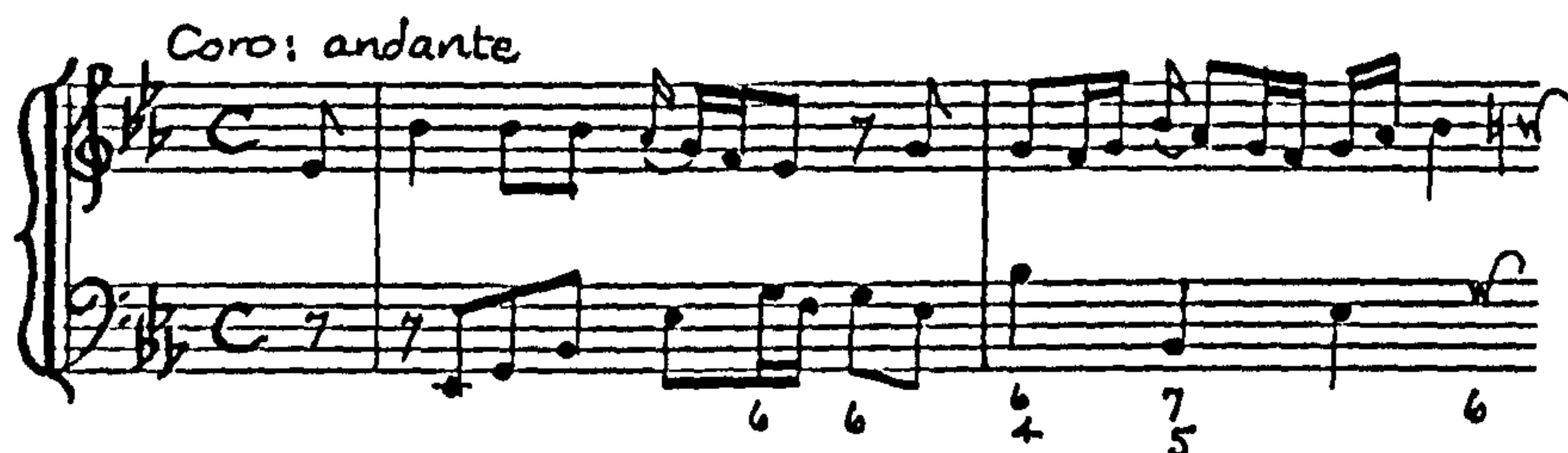
187. Title: So gehst du nun, mein Jesu, hin (not identical with the Markuspassion)  
De temp: Dom. Estomihi  
Sources: G a 37; AB 212; Wr 100  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 6: ch, sr, c, tr, (ta)duo, ch  
Date: N.B. by 28/7/1778



188. Title: So spricht der Herr Zebaoth  
De temp: Festo Purificationis Mariae  
Sources: G C. IX. 32z; SBB 10804/66 (Strohbach); AB 286; Wr 101  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, sr, sa, tr, ch  
Date: -

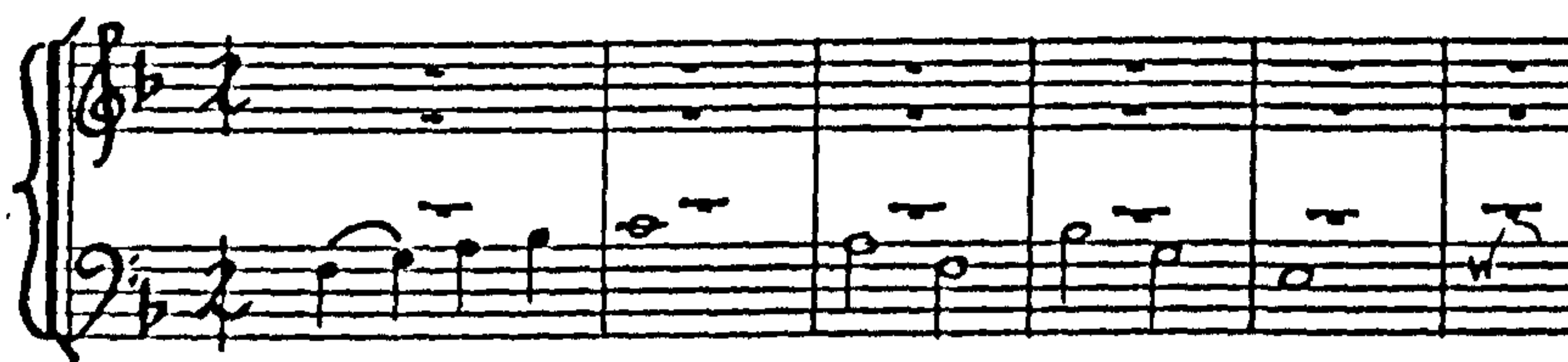


189. Title: So wahr als ich lebe, spricht der Herr  
De temp: Dom. 10 p. Trin.  
Sources: G C. VII. 16b; G a 15; SBB 10804/67 (Strohbach); AB 252  
Forces: 2obs, 2fls, str., b.c.; S.A.T.B.  
Mvts: 5: c, (as)r, sa, br, ch  
Date: by 1784

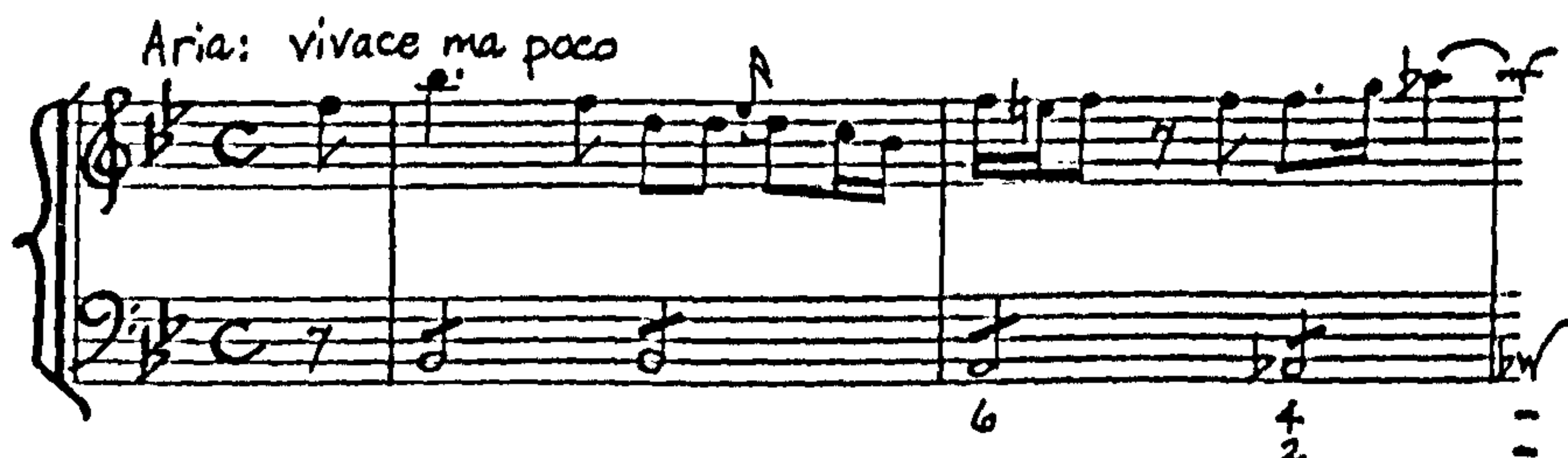


190. Title: Steig, Allgewaltiger, von deinem festen Sitze  
De temp: Dom. 5 p. Epiph.  
Sources: AB 150; F 331; Wr 102  
Forces: 2obs, str., b.c.; T.B.  
Mvts: 3: tr, ba, br  
Date: -

191. Title: Suchet das Gute und nicht das Böse  
De temp: Dom. 21 p. Trin.  
Sources: G C. VII. 16ff; SBB 10803/8; AB 292; F 332; Wr 103  
Forces: 2obs, 2fags, str., b.c.; S.A.T.B.  
Mvts: SBB 10803/8 - 6: c, ar, aa tr, sa, ch  
Wr 103 - 6: c, ar, c(ts solo), tr, sa, ch  
Date: by 1775



192. Title: Umsonst zwingst du den innern Zeugen  
De temp: Dom. 9 p. Trin.  
Sources: G a 13; SBB 10804/68; D 3031/D/10, No. 6; AB 207  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 3: ba, tr, c  
Date: -



193. Title: Und hätt' ich mehr als tausend Welten  
De temp: Dom. 9 p. Trin.  
Sources: G a 12; AB 283; F 333; Wr 104  
Forces: 2obs, str., b.c.; (S.)A. (T.)B.  
Mvts: 5: aa, ar, ba, br, ch  
Date: -
194. Title: Uns ist ein Kind geboren  
De temp: Festo Nativ. Christi, Fer. 1  
Sources: G C. IX. 32a; SBB 10804/69; AB 100; BR 841; Wr 107  
Forces: 3clars, 2obs, timps, str., b.c.; S.A.T.B. (+1fag in Wr 107)  
Mvts: 5: c, tr, sa, br, c  
Date: by 1784

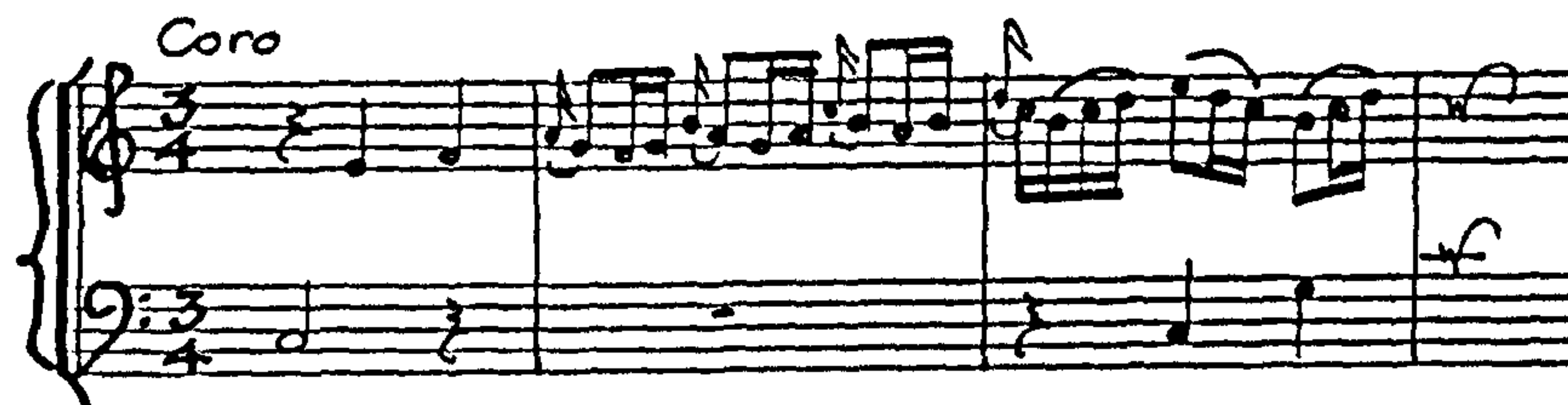


195. Title: Uns schützet Israels Gott  
De temp: Dom. Misericordias Domini  
Sources: G C. VII. 16t (1st version); G C. VII. 16u (2nd version); F 334; Wr 108  
Forces: 2fls, 2fags, str., b.c.; S.A.T.B.  
Mvts: 7: c, sa, tr, c, sr, ba, ch  
Date: -
196. Title: Unsere Seele harret auf den Herrn  
De temp: Hochzeitskantate  
Sources: Ilmenau, Kantoreibibliothek (without sign.)  
Forces: -  
Mvts: -  
Date: -
197. Title: Unsere Trübsal, die zeitlich und leicht ist  
De temp: Dom. Cantate  
Sources: G C. VII. 16p; SBB 10804/70 (Strohbach); AB 188; Wr 105  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, sr, ba, ar, ch  
Date: N.B. by 30/5/1778

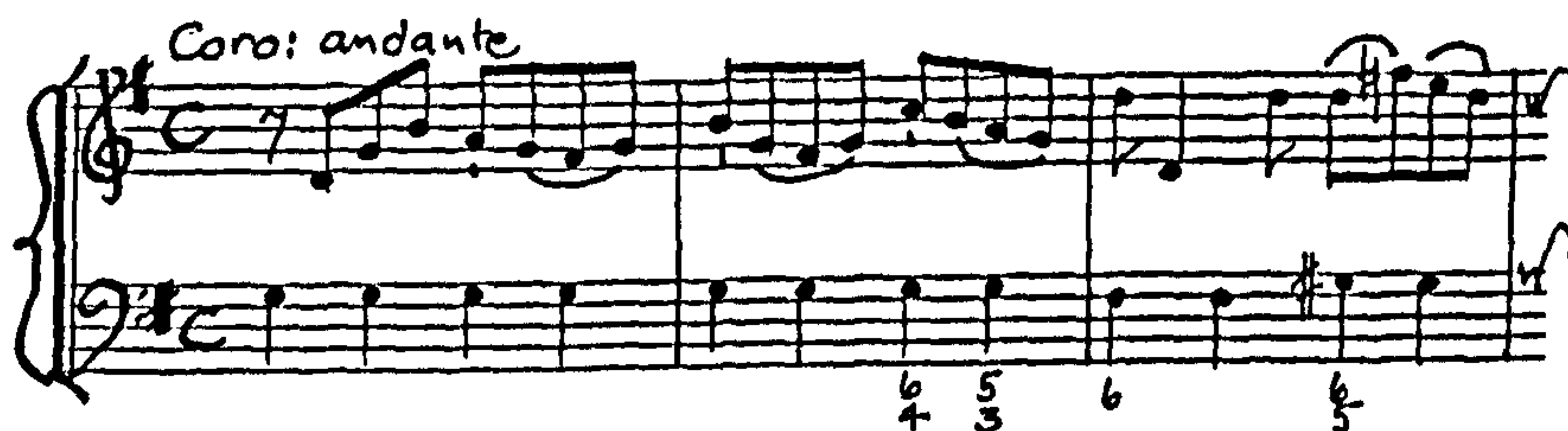




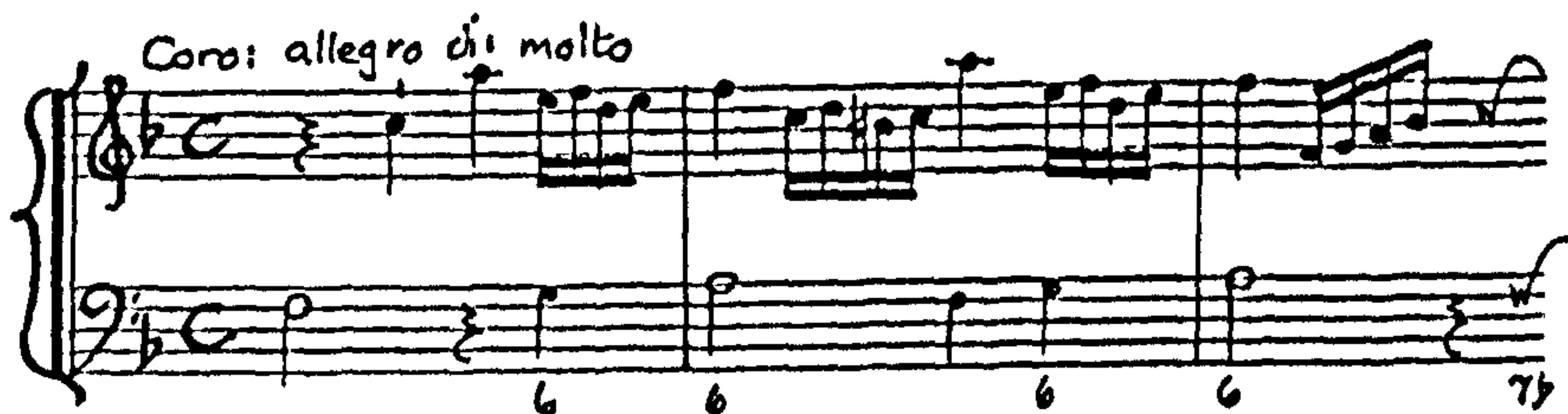
198. Title: Unser Wandel ist im Himmel  
De temp: Festo Purificationis Mariae  
Sources: SBB 10804/71 (Kluge/Gebhard)  
Forces: 2fls, str., b.c.; S.A.T.B.  
Mvts: 4: c, br, sa, ch  
Date: -



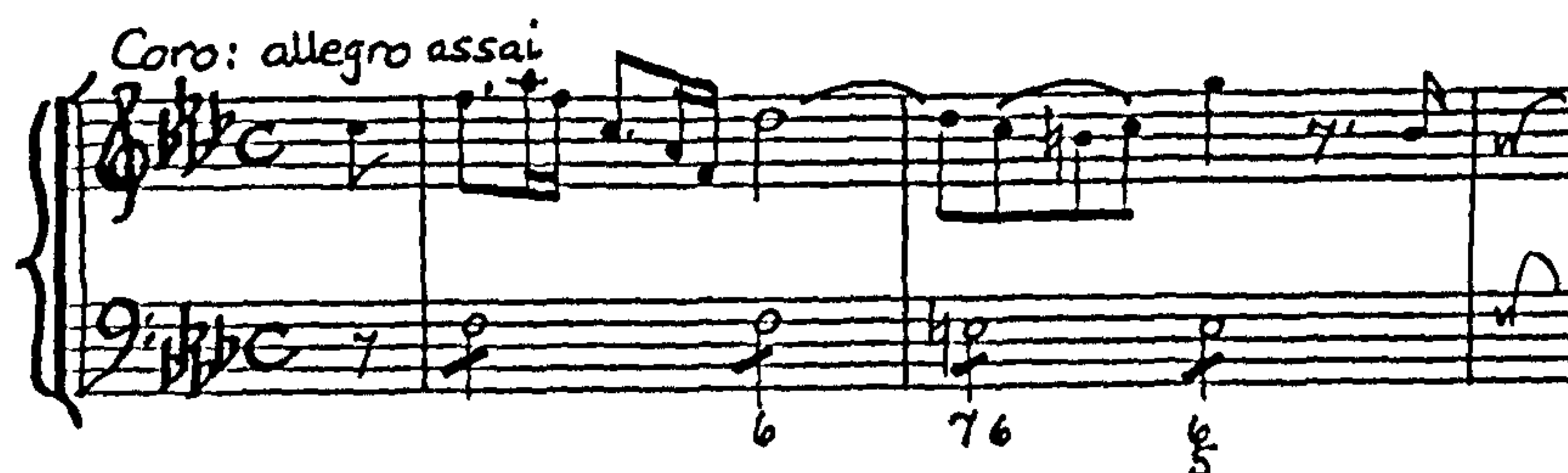
199. Title: Vergebliche Rechnung gewinnsüchtiger Knechte  
De temp: Dom. Septuag.  
Sources: G a 31; AB 238; SBB 10804/72 (Strohbach); Wr 109  
Forces: 2ob.gr., 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, br, ta, ar, ch  
Date: by 1783



200. Title: Verweg'ne Spötter, laßt das Lachen  
De temp: Dom. Quasimodogeniti  
Sources: G C. VII. 16z4; G a 38; AB 247; SBB 10804/73 (Strohbach); Wr 110  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, br, sa, tr, ch  
Date: by 1784



201. Title: Verwundrung, Mitleid, Furcht und Schrecken  
De temp: Dom. 2 Advent  
Sources: SBB 10804/74 (Strohbach); AB 211; Wr 111  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, sr, sa, br, ch  
Date: -



202. Title: Vor dir, vor deinem Angesicht  
De temp: Festo Michaelis  
Sources: SBB 30228/3 (J.F. Kolbe, at Potsdam)  
Forces: clars, 2obs, timps, str., b.c.; S.A.T.B.  
Mvts: 4: c, sr, (ss)duo, ch  
Date: -



203. Title: Warum toben die Helden  
De temp: Dom. p. Circumcis. Christi  
Sources: G a 34; AB 281; WA 112  
Forces: 2hns, 2obs, 2fls, str., b.c.; S.A.T.B.  
Mvts: 6: c, br, sa, br, sa, ch  
Date: N.B. by 23/10/1776

204. Title: Was betrübst du dich, meine Seele  
De temp: Dom. 7 p. Trin.  
Sources: D 3031/D/6  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: -  
Date: by 1775

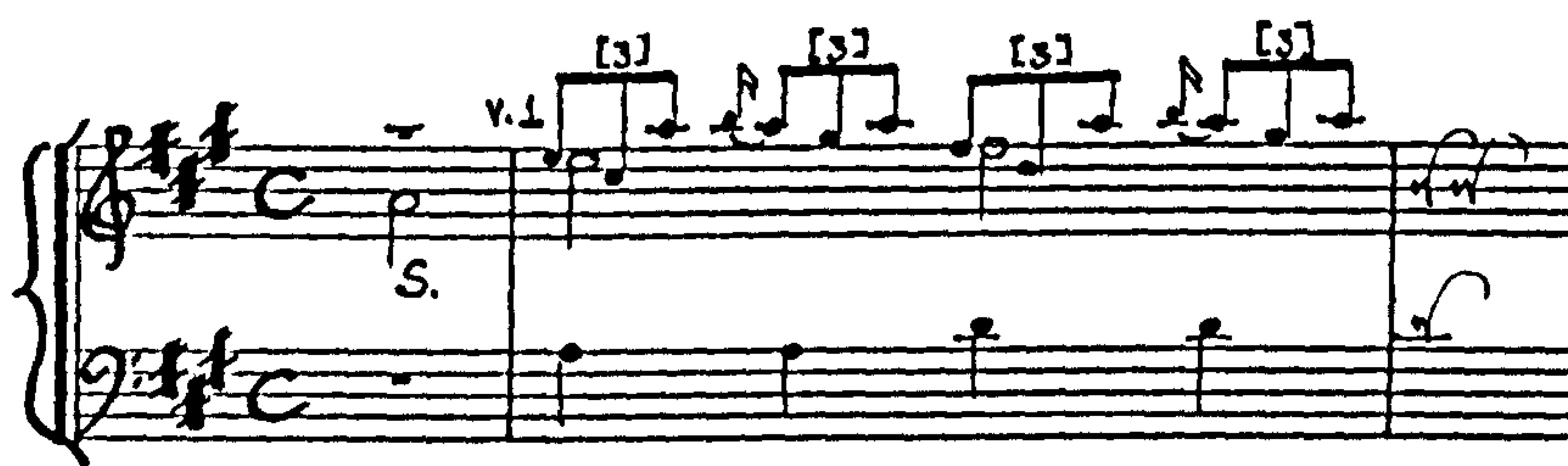
205. Title: Was suchet ihr den Lebendigen unter den Toten  
De temp: Festo Pasch., Fer. 1  
Sources: G C. VII. 1600; D 3031/D/8; AB 288; Da (without sign.);  
 SBB 10804/75  
Forces: 2clars, princ., 2hns, 2fls, 2obs, timps, str., b.c.; S.A.T.B.  
Mvts: 5: (at)duo, sr, ba, c, ch  
Date: by 1775



206. Title: Die Nacht ist vergangen  
De temp: Weihnachtsmusik  
Sources: Lu 164 A; Lu 170 A  
Forces: -  
Mvts: -  
Date: -
207. Title: Welt, bessere dich  
De temp: Dom. 2 p. Trin.  
Sources: AB 239; F 335  
Forces: 2obs, 2fags, str., b.c.; S.A.T.B.  
Mvts: -  
Date: -
208. Title: Wem ein tugendsam Weib  
De temp: Hochzeitskantate  
Sources: Lu 171A  
Forces: -  
Mvts: -  
Date: by 1770
209. Title: Wem soll ich meine Erdenklagen  
De temp: Dom 4 p. Trin.  
Sources: AB 201  
Forces: -  
Mvts: -  
Date: -
210. Title: Wenn der Geist der Wahrheit kommen wird  
De temp: Dom. Cantate  
Sources: G C. VII. 16 qu; F 336; Wr 113  
Forces: 2hns, 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, tr, sa, br, ch  
Date: -
211. Title: Wer den Bruder nicht liebet  
De temp: Dom. 6 p. Trin.  
Sources: F 337  
Forces: -  
Mvts: -  
Date: -
212. Title: Wer ist, wie der Herr unser Gott  
De temp: Festo Johannis Bapt.  
Sources: G C. VII. 16 xx; G C. VII. 16hh; Wr 114  
Forces: 2ob.gr., str., b.c.; (S.A.T.B.?)  
Mvts: -  
Date: N.B. by 29/8/1774

213. Title: Wer kann wohl mit gelass'nem Herzen  
De temp: Dom. 25 p. Trin.  
Sources: AB 223  
Forces: -  
Mvts: -  
Date: -

214. Title: Wer preist nicht deine Gültigkeit  
De temp: Dom. 7 p. Trin.  
Sources: G a 11; SBB 10804/77 (Kluge/Gebhard); AB 299; F 338; Wr 115  
Forces: Wr 115 - 2clars, 2obs, timps, str., b.c.; S.A.T.B.  
SBB 10804/77 - 2obs, str., b.c.; S.A.T.B.  
Mvts: 4: c, tr, (st)duo, ch  
Date: by 1775



215. Title: Wer sind wir, Vater, daß du an uns denkst  
De temp: Dom. 14 p. Trin.  
Sources: G a 24; G C. VII. 16a; G C. VII. 56; Wr 116  
Forces: 2 fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: 6: c, sr, sa, br, ba, c  
Date: by 1784

216. Title: Wie ist mir doch so herzlich bange  
De temp: Dom. 19 p. Trin.  
Sources: Gotha, Forschungsbibliothek, Schloß Friedenstein, Mus. pag. 57B/8(1)  
Forces: 2fls, 2obs, str., b.c.; S.A.T.B.  
Mvts: -  
Date: by 1775

217. Title: Wie lange hinket ihr auf beiden (a version of No. 216?)  
De temp: Dom. 15 p. Trin.  
Sources: AB 298  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: -  
Date: -

218. Title: Wie mühsam hinkst du auf beiden Seiten  
De temp: Dom. 13 p. Trin. / Dom. 15 p. Trin.  
Sources: SBB 10804/78 (Strohbach); G C. VII. ;16 qu; Wr 117  
Forces: 2ob.gr., 2obs, 2fls, str., b.c.; S.A.T.B.  
Mvts: 5: c, sr, aa, br, ch  
Date: -





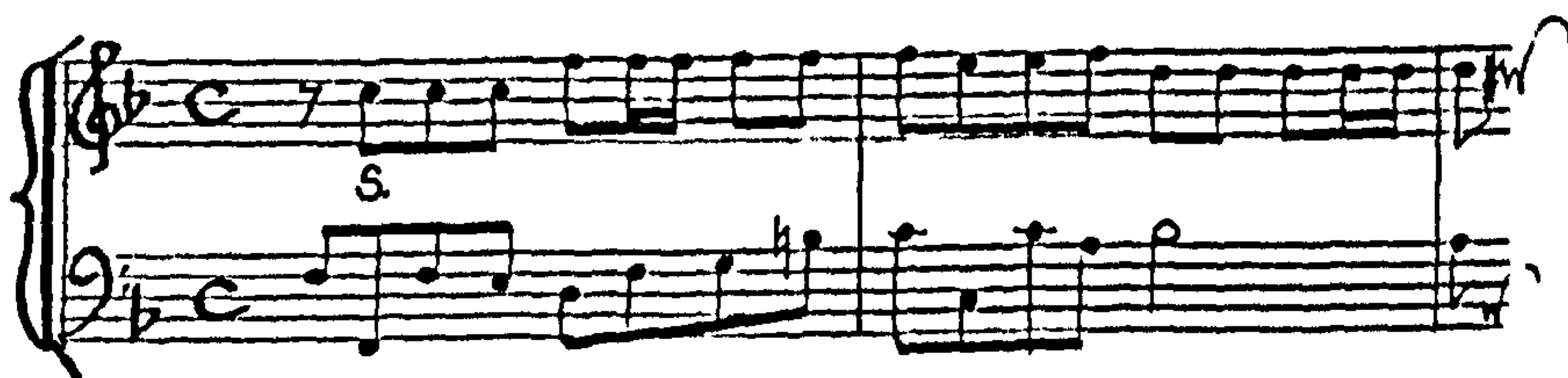
219. Title: Wie murren denn die Leute im Leben  
De temp: Dom. Septuag.  
Sources: G a 30; AB 168; F 339; Bau; Lu 167 A; Wr 118  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: 3: c, (sb)r, (at)duo  
Date: -

220. Title: Wie öfters hat des Höchsten Güte viz. No. 181 So blühet noch des Höchsten Güte  
De temp: Festo Encoeniorum et omni tempore / Festkantate für Herrn Bünwergk  
Sources: SBB 10804/79 (J.G. Schmiederus = Schmieder?)  
Forces: viz. no. 181  
Mvts: viz. no. 181  
Date: viz. no. 181



221. Title: Wie teuer, Herr, ist deine Güte  
De temp: Dom. 2 p. Trin.  
Sources: G a 3; AB 236; Wr 119  
Forces: 2ob.gr, str., b.c.; S.A.T.B.  
Mvts: 4: sr, ba, tr, c  
Date: by 1784

222. Title: Wir haben nicht einen Hohenpriester  
De temp: Dom. Invocavit  
Sources: SBB 10803/4/5; SBB 10804/80; G m; F 340; AB 156; Wr 120  
Forces: 2obs, 2fls, str., b.c.; S.A.T.B.  
Mvts: 8: c, tr, sa, ch, br, aa, sr, ch (SBB 10804/80 lacks recits)  
Date: N.B. composed 14/2/1772



223. Title: Wir Menschen sind zu dem, O Gott  
De temp: Dom. Sexag.  
Sources: G a 29 (2 copies); SBB 10804/81; SBB 10804/103 (S.A. (?) Müller);  
 AB 282; F 341; Wr 121  
Forces: 2obs, str., b.c.; S.A.T.B.  
Mvts: SBB 10804/81 - 2: c, ta  
SBB 10804/103 - 4: c, ta, br, ch  
Date: by 1775



224. Title: Wohl dem, der nicht wandelt  
De temp: Dom. 3 Advent  
Sources: F 342; Wrk 122  
Forces: 2hns, 2obs, str., b.c.; S.A.T.B.  
Mvts: 5: c, ta, sr, ba, ch  
Date: -

225. Title: Wohl dem, des Hilfe der Gott Jacob ist  
De temp: -  
Sources: P 32  
Forces: 2clars, 2fls, 2obs, 2fags, str., b.c.; S.A.T.B.  
Mvts: -  
Date: -

226. Title: Wünschet Jerusalem Glück  
De temp: Festo Circumcis. Christi / Festo Novi Anni  
Sources: G a 41; G C. IX. 32i; G C. IX. 32k (In gotha 3 different versions); SBB 30228/1 (J.F. Kolbe, at Potsdam); SBB 10804/82 (Strohbach) N.B. different from SBB 30228/1; D 3031/D/5; AB 236; Cr 15; Schw 2913/9; O (without sign.); Wr 123; Wr 124 (in Wroclaw 2 different versions)  
Forces: 2clars, 2hrns, 2obs, 2fags, str., b.c.; S.A.T.B.  
Mvts: 6: c, tr, sa, (satb)r, ba, ch  
Date: N.B. composed 14/12/1768

SBB 30228/1:

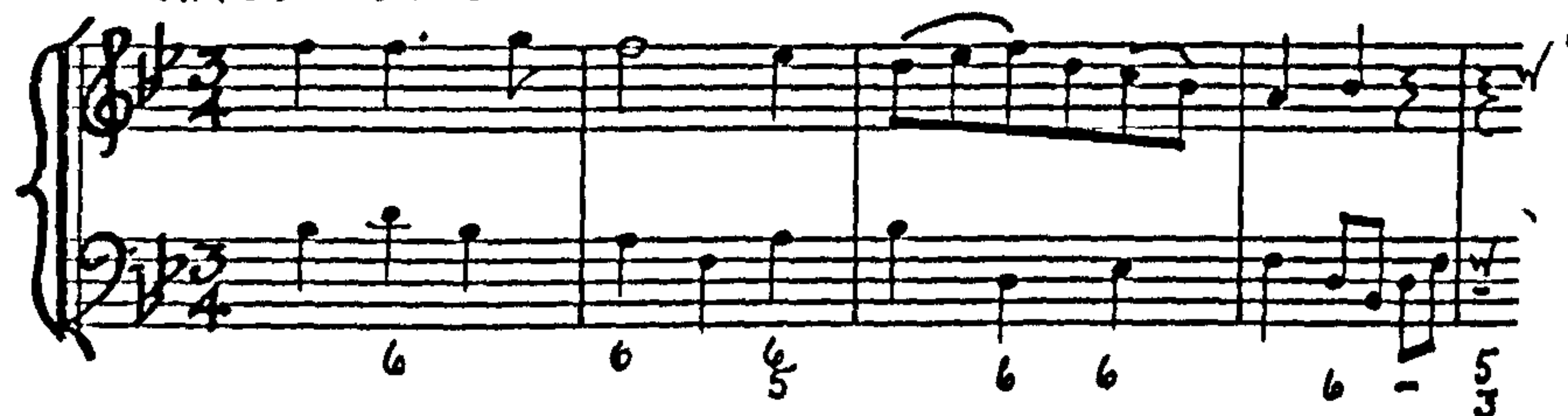


SBB 10804/82: Coro: molto vivace



227.    Title:            Zeige mir, Herr, den Weg deiner Rechte  
      De temp:        Dom. 6 p. Trin.  
      Sources:       SBB 10804/83 (Strohbach); AB 277; Wr 125  
      Forces:       2obs, str., b.c.; S.A.T.B.  
      Mvts:          5: sa, sr, c#, tr, ch (c# in Wr125 replaced by (sab)r according to Snyder)  
      Date:           -

Aria: andante



APPENDIX 3Diagrams and Musical Examples

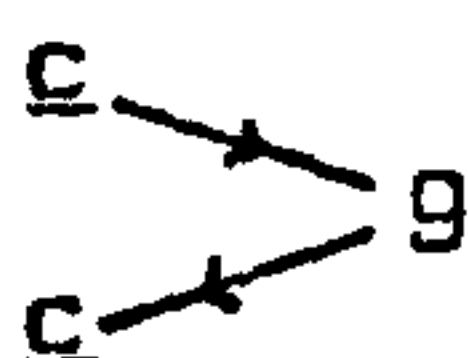


A Summary of the Tonal Structure of the St Mark Passion

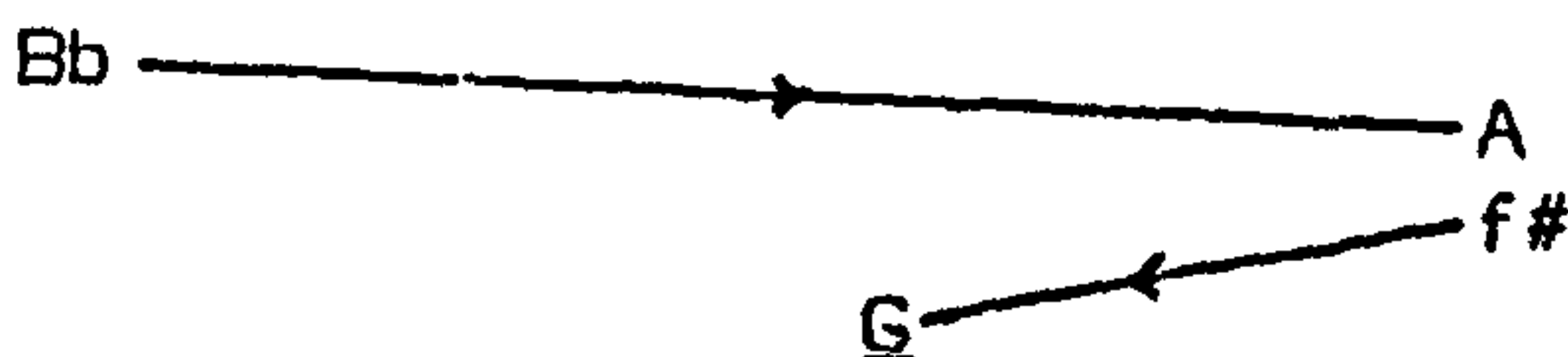
In plotting the tonal structure of the work three factors are taken into account: 1) the key which the section begins; 2) in the light of the cycle of 5ths, the furthest point of tonality reached in that section; and 3) the concluding tonality, which is usually, though clearly not always, the tonic key of an aria. Underlined items are arias or major choruses, while bracketed numbers are medially placed arias.

f/Ab c/Eb g/Bb d/F a/C e/G b/D f#/A

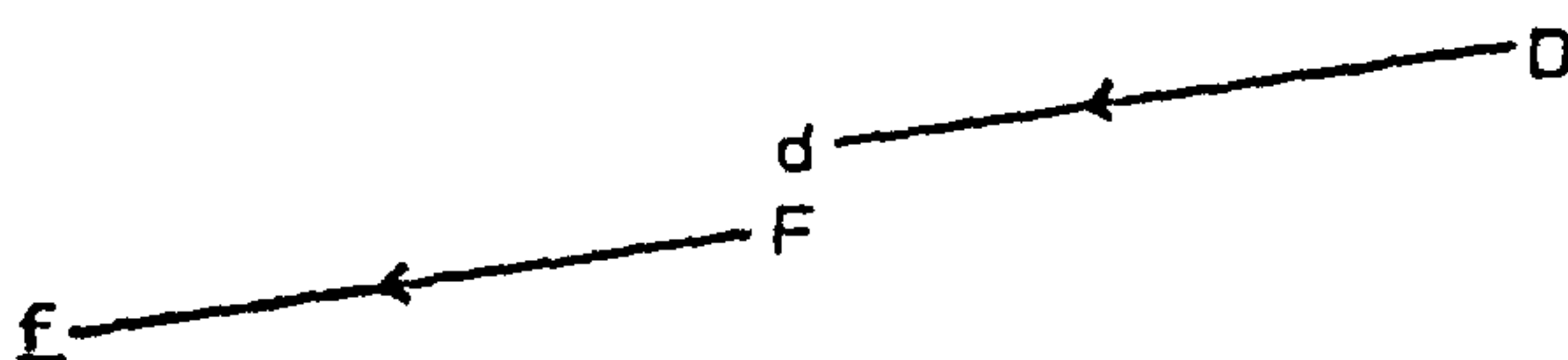
1. Anointing of Jesus  
& disaffection  
of Judas



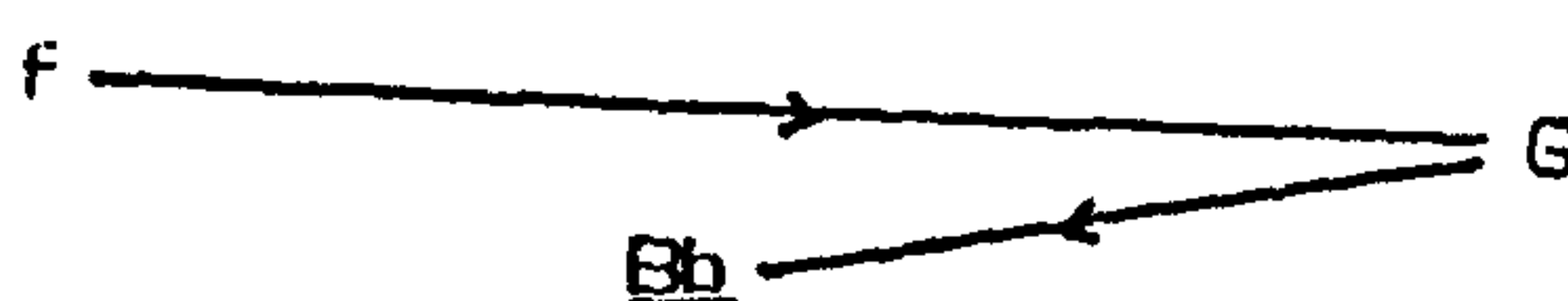
2. Passover and  
eucharist



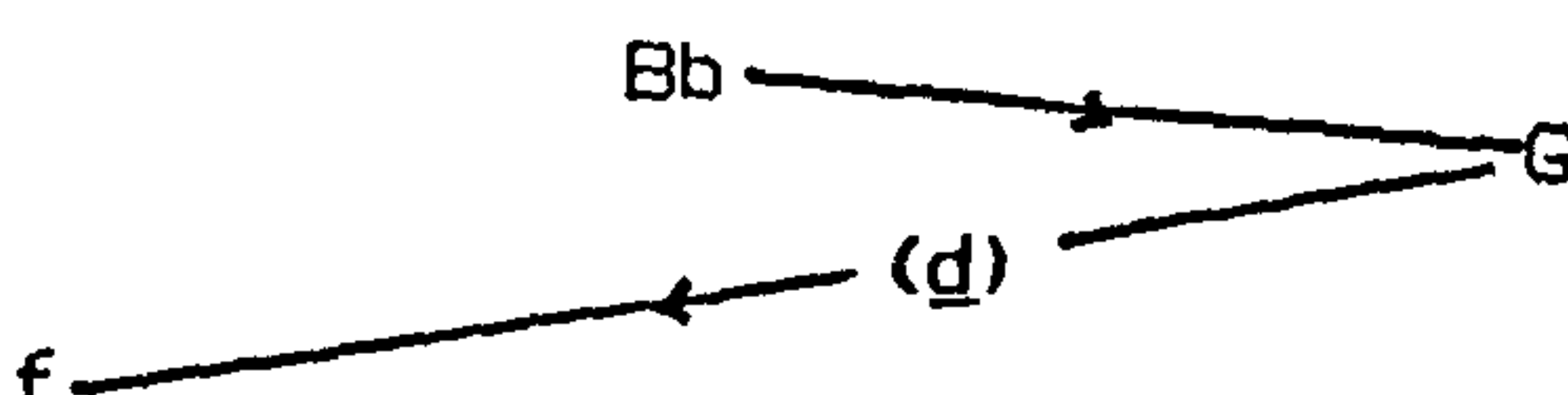
3. Mount of Olives  
and Gethsemane



4. Arrest and trial  
before the Jews



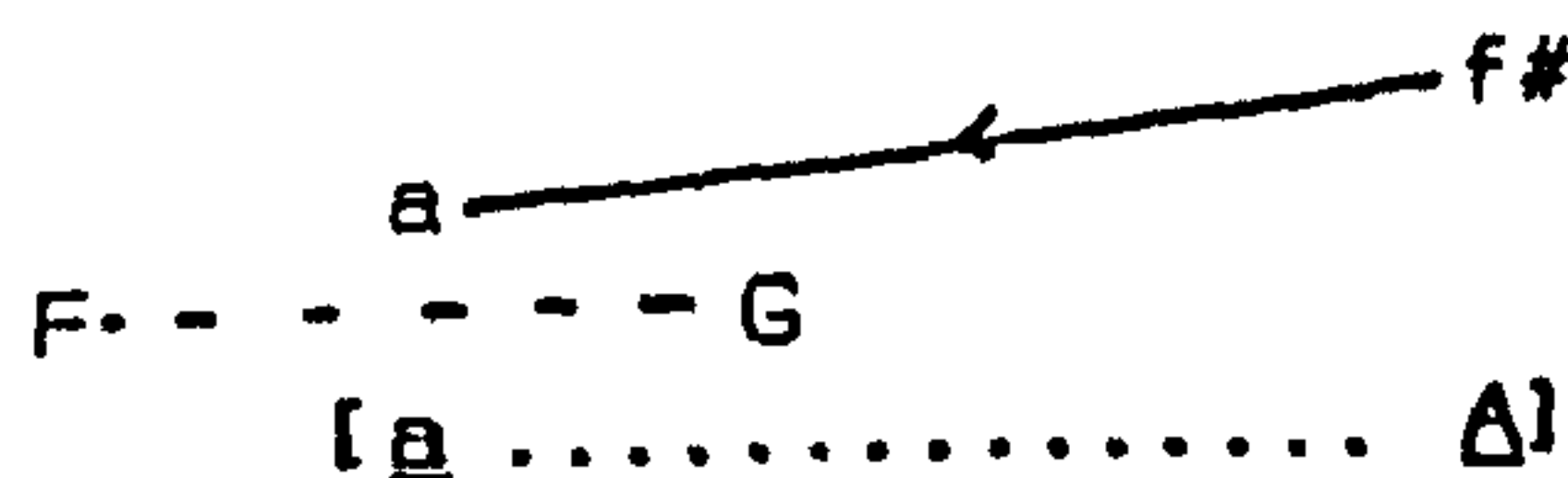
5. Mockery and  
denial



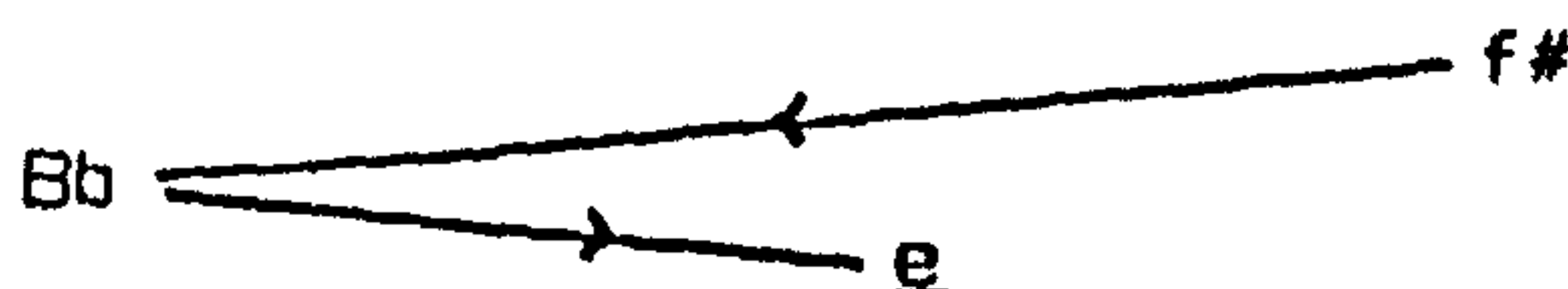
6. Jesus before  
Pilate



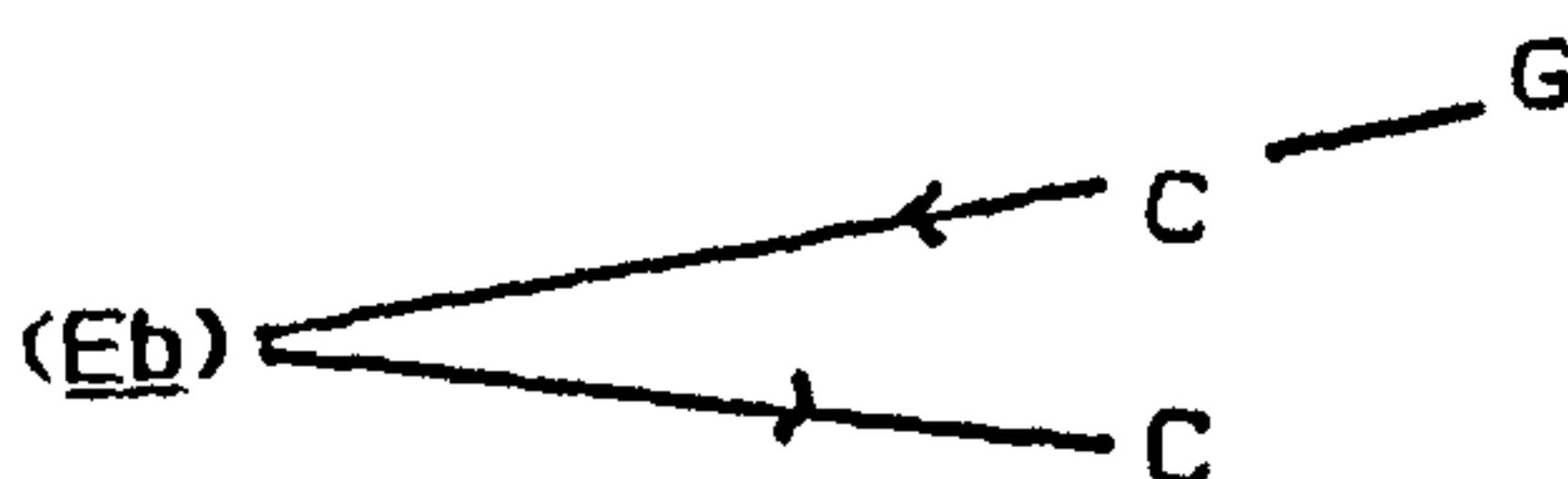
7. Jesus is  
condemned



8. Crucifixion  
and dereliction



9. Death and  
burial



The Tonal Organisation of the St Mark Passion

The diagram plots the key of each movement of the work, including the principal modulation within the recitatives.

PARTE PRIMA

	<u>f/Ab</u>	<u>c/Eb</u>	<u>g/Bb</u>	<u>d/F</u>	<u>a/C</u>	<u>e/G</u>	<u>b/D</u>	<u>f#/A</u>
1. Exordium		c						
2. Recit.			Bb					
3. Chorus		Eb						
4. Recit.			Bb-g					
5. Chorus			g					
6. Recit.			g					
7. Aria Soprano		c						
8. Recit.			Bb					
9. Chorus			Bb					
10. Recit.			Bb		a			
11. Choral					C			
12. Recit.					C-a			
13. Choral								A
14. Recit.							D	f#
15. Aria Alto+Chorus						G		
16. Recit. ed arioso						G	D	
17. Choral					a			
18. Recit. ed arioso				d	C			
19. Choral				F				
20. Recit. ed arioso			g		C			
21. Recit.		Eb-c						
22. Aria Basso	f							
23. Recit.	f	Eb						
24. Choral	Ab							
25. Recit.		Eb	g					
26. Choral						G		
27. Recit. ed arioso					C	G		
28. Choral			Bb					
29. Recit.			g	F				
30. Aria Tenore			Bb					
31. Recit.			Bb	F				
32. Chorus				F				
33. Recit.				F		G		
34. Chorus					C			
35. Recit.				d	a			
36. Aria Alto				d				
37. Recit.		c			a			
38. Chorale	f							

PARTE SECUNDA

	<u>f/Ab</u>	<u>c/Eb</u>	<u>g/Bb</u>	<u>d/E</u>	<u>a/C</u>	<u>e/G</u>	<u>b/D</u>	<u>f#/A</u>
39. Chorale								A
40. Recit.							D	f#
41. Aria Basso							D	
42. Recit.					a			f#
43. Chorus					a			
44. Recit.					a			
45. Chorus (43 rep.)					a			
46. Choral					a			
47. Recit.				F		G		
48. Chorus						G		
49. Recit.					C			
50. Recit./Aria Soprano						a.....A		
51. Recit.							b	f#
52. Choral							D	
53. Recit.				F			b	
54. Chorus			Bb					
55. Recit.					C			
56. Chorus				F				
57. Recit.					C			
58. Choral					a			
59. Recit. ed arioso					a	e		
60. Aria Tenore						e		
61. Recit.					a	G		
62. Chorus					C			
63. Recit.		Eb			C			
64. Aria Soprano		Eb						
65. Recit.			Bb					
66. Choral			g					
67. Recit.				F	C			
68. Choral					a			
69. Recit.				F	C			
70. Conclusio					C			

The Relative Importance of Tonalities

The following table yields some indication of the relative importance of tonalities within the work. In this scheme the recitatives are not taken into account, since their function is in general modulatory. <sup>passages of</sup> Arioso are included in the reckoning only where they are of substance in terms of length, viz. Nos. 16, 18 and 20.

	<u>f/Ab</u>	<u>c/Eb</u>	<u>g/Bb</u>	<u>d/F</u>	<u>a/C</u>	<u>e/G</u>	<u>b/D</u>	<u>f#/A</u>
1. <u>per movement</u>								
Arias	1	2	1	1	1*	2	1	1*
Arioso passages			1	1	1			
Choruses	-	2	3	2	5	1	-	-
Chorales	2	-	2	1	5	1	1	2
Total	3	4	7	5	12	4	2	3
2. <u>per part</u>								
Parte 1	3	3	5	4	4	2	-	1
Parte 2	-	1	2	1	8	2	2	2
3. <u>major/minor</u>								
Parte 1	2/1	2/1	2/3	2/2	1/3	-/2	-	-/1
Parte 2	-	-/1	1/1	-/1	6/2	1/1	-/2	-/2
Total	2/1	2/2	3/4	2/3	7/5	1/3	-/2	-/3

\* refers to No. 50 which moves between a-minor and A-major.



DIAGRAM 4The Tonal Organisation of Telemann's St Mark Passion (1759)

The diagram below will facilitate a fruitful comparison of the respective procedures of Telemann and Homilius with regard to tonal organisation and, in addition to both 1) choice of text, 2) deployment of movements. The numbering of movements is that of the Markus-Passion (Neufassung) of Kurt Redel, published by Breitkopf und Härtel, Wiesbaden, 1963. The work is not divided into two parts, as is the St Mark Passion of Homilius, but the material is presented over two pages in order to make comparison the easier. No. 24b below corresponds to No. 38 in the latter work, both being chorales which follow upon Peter's denial of Jesus with which Chapter 14 of the gospel text closes.

	<u>c/Eb</u>	<u>g/Bb</u>	<u>d/F</u>	<u>a/C</u>	<u>e/G</u>	<u>b/D</u>	<u>f#/A</u>	<u>c#/E</u>
Symphonia					G			
1. Choral				C				
Rec./ar. (14/26-38)				G				
2. Aria (Sopran)					G			
3. Recit./arioso			F		e			
4. Aria (Sopran)			F					
5. Choral			F					
6. Rec./ar. (14/38-42)		Bb	F					
7. Recit.	Eb			C				
8. Air (Sopran)					G			
9. Recit. (14/43-44)				a	e			
10. Aria (Tenor)				C				
11. Chorale				a				
12. a) Recit. (14/45)					G			
b) Aria						D		
13. Recit.		(g)			G			
14. Recit.		g-Bb						
15. Aria (Bariton)		Bb						
16. Choral		g						
17. Recit. (14/51-54)		Bb		C				
18. Aria (Tenor)			F					
19. a) Recit. (14/45-			d	C				
b) Chor -				C				
c) Recit. -61a)				G			A	
20. Aria (Alt)							A	
21. a) Choral							A	
b) Recit. (14/61b-64)				a			A	
22. Aria (Evangelist)				C				
23. a) Choral				a				
b) Recit. (14/65-				C				
c) Chor				C				
d) Recit.				C				
e) Chor				C				
24. a) Recit. -72)					G	b		
b) Choral						b		

DIAGRAM 4

24. c) Recit. (15/1-5)					D		E E
25. Aria (Sopran)							
38. Choral (ad lib.)				a			
26. a) Recit. (15/6-				C			A
b) Chor				C			
c) Recit.				C	G		
d) Chor -15				C			
27. Air (Ev[angelist])				a			
28. a) Recit. (15/16-	Bb			a			
b) Chor		F					
c) Recit. -19)	Bb-g						
29. Duett	g						
30. a) Choral	g						
b) Recit. (15/20-25)	Bb-g						
31. a) Choral						G	
b) Recit. (15/26-				C		e	
c) Chor				C			
d) Recit.		F					
e) Chor 32a)		F					
32. a) Recit. (15/32b)	g	d					
b) Aria (Tenor)		d					
33. a) Choral		d					
b) Recit. (15/33-	g	F					
c) Chor -35)		F					
d) Recit. (15/36-37)				C		D	
34. Air (Stimme Gottes)					G		
35. Duo (Zween Engel)				C			
36. Aria (Alt)					G		
37. Schlußchor				C			

Chapter 2

Ex. 1. Magnificat in C: "esurientes implevit bonis"

[5]

E - su - ri - en -

E - su - ri - en -

E - su - ri - en - tes, e -

E - su - ri -

[10]

tes im - ple - vit bo - nis, im -

tes im - ple - vit bo - nis, im -

su - ri - en - tes im - ple - vit bo - nis, im -

en - - - tes im - ple - vit bo - nis, im -

[15]

ple - vit bo - nis,

ple - vit bo - nis,

ple - vit bo - nis, E - su - ri -

ple - vit bo - nis, E - su - ri - en -

[20]

su - ri - en - tes im - ple - vit

su - ri - en - tes im - ple - vit

- en - tes im - ple - vit

tes, e - su - ri - en - tes im - ple - vit

[25]

bo - nis, im - ple - vit bo - nis, et di - vi - tes di - mi - sit

bo - nis, im - ple - vit bo - nis, et di - vi - tes di - mi - sit

bo - nis, im - ple - vit bo - nis, et di - vi - tes di - mi - sit

bo - nis, im - ple - vit bo - nis, et di - vi - tes di - mi - sit

[30]

in - a - nes, in - a - nes.

in - a - nes, in - a - nes.

in - a - nes, in - a - nes.

in - a - nes, in - a - nes.



## Chapter 2

Ex. 2. Preise, Jerusalem, den Herrn - Mvt 1, opening ritornello

musical score for Violin 1 (v.1) and Bassoon/Clarinet (b.c.). The score is in common time (C) and one flat (B-flat). It consists of seven systems of music, each with a repeat sign at the end. The first system is marked 'v.1' and 'b.c.'. The second system has a bracketed measure number '[5]' above the staff. The third system has a bracketed measure number '[10]' above the staff. The fourth system has a bracketed measure number '[15]' above the staff. The fifth system has a bracketed measure number '[20]' above the staff. The sixth system has a bracketed measure number '[25]' above the staff. The seventh system has a bracketed measure number '[30]' above the staff. The score includes various musical notations such as eighth notes, sixteenth notes, and rests.

## Chapter 2

Ex. 2. Preise, Jerusalem, den Herrn - Mvt 1, opening ritornello (ctd)



Ex. 3. Wir giengen alle in die Irre - Mvt 26: Note daring change in harmonic direction inaugurated in bar 9

bass

b.c.

Nun wird, Je-ru-sa-lem, aus dei-nen Mau-ern Mes-si-as aus-ge-

führt, der Jüng-er Her-zen sind ge-rührt, und ih-re Blik-ke trau-ern. Sie

wei-nen um den Herrn, der sich so gern der Dürf-ti-gen er-barm-te. Dein wartet nun der

Tod, der schänd-lich-ste, o Gott, der Lü-bel-tä-ter Stra-fe, des mar-ter-

vol-le Kreuze. Nun stirbt der Hir-te für die Scha-fe, er ist be-

reit, sein gött-lich Le-ben, für sie, für al-le auf-zu-ge-ben.

[5]

[10]

[15]

- Ex. 4. Noch sollen meine Wetter schweigen - Mvt 2, Chorus: fugue  
 "Gerecht und wahrhaftig sind deine Gerichte, du König der Heiligen."  
 [Just and true are thy ways (judgements), thou King of the saints.]

S A T B b.c.

Se- recht und wahr-haf-tig sind dei-ne Ge-rich-te, du Kö-nig der

[5]

Se- recht und wahr-haf-tig sind dei-ne Ge-rich-te, du Kö-nig der

Hei-li-gen, ge-recht, ge-recht und wahr-haf-tig, du Kö-nig der Hei-

[10]

Ge- recht und wahr-haf-tig sind dei-ne Ge-rich-

Hei-li-gen, du Kö-nig der Hei-li-gen, ge-recht, ge-recht und wahr-haf-tig, du

Hei-li-gen, du Kö-nig der Hei-li-gen, ge-recht und wahr-haf-tig sind



[15]

Ge- recht und wahr haf- tig sind dei- ne Ge- rich- te,  
 te, du Kö- nig der Hei- li- gen ge- recht, ge- recht und wahr haf- tig, du  
 Kö- nig der Hei- li- gen, ge- recht sind dei- ne Ge- rich- te und wahr haf-  
 dei- ne Ge- rich- te, du Kö- nig. \*\*

te, du Kö- nig der Hei- li- gen, ge- recht, ge- recht und wahr haf- tig sind dei- ne Ge-  
 Kö- nig der Hei- li- gen, ge- recht, ge- recht und wahr haf- tig sind dei- ne Ge-  
 tig, du Kö- nig der Hei- li- gen, ge- recht sind dei- ne Ge- rich- te und wahr haf-  
 Ge- recht und wahr haf- tig sind dei- ne Ge- rich- te, du Kö- nig der

[20]

rich- te, ge- recht, ge- recht, ge- recht, ge- recht, ge- recht, ge-  
 rich- te, ge- recht, ge- recht, ge- recht, ge- recht, ge- recht, ge-  
 tig, ge- recht, ge- recht, ge- recht, ge-  
 Hei- li- gen, sind dei- ne Ge- rich- te, sind dei- ne Ge- rich- te sind dei- ne Ge- rich- te, ge-  
 rich- te, ge- recht

in ms. BB. 10804/ \*\* ms. text: "der Heiligen"



[25]

recht und wahr-haf-tig sind dei-ne Ge-richt-te, du Kö-nig der Hei-li-gen, wahr-haf-tig, sind dei-ne Ge-richt-te, wahr-haf-tig ge-recht, ge-recht und wahr-haf-tig, ge-recht und wahr-haf-tig sind dei-ne Ge-richt-te, du Kö-nig der Hei-li-gen, du Kö-

[30]

haf-tig sind dei-ne Ge-richt-te, du Kö-nig der Hei-li-gen, ge-haf-tig sind dei-ne Ge-richt-te, du Kö-nig der Hei-li-gen, recht und wahr-haf-tig sind dei-ne Ge-richt-te, du Kö-nig der Hei-li-gen, wahr-nig. ge-recht, ge-

[35]

recht und wahr-haf-tig, wahr-haf-tig, wahr-haf-tig sind dei-ne Ge-richt-te, du Kö-nig der Hei-li-gen, ge-recht und wahr-haf-tig sind dei-ne Ge-richt-te, du Kö-nig der Hei-li-gen, haf-tig sind dei-ne Ge-richt-te, du Kö-nig der Hei-li-gen, recht und wahr-haf-tig, wahr-haf-tig und ge-recht sind dei-ne Ge-richt-te, du Kö-nig, du

- nig, du Kö - nig der Hei - li - gen. Ge - recht und Wahr - haf - tig sind  
 Hei - li - gen, du Kö - nig der Hei - li - gen. Ge - recht und Wahr -  
 Kö - nig der Hei - li - gen. Ge -  
 kö - nig der Hei - li - gen. Ge - recht und Wahr - haf - tig sind dei - ne Ge - rich -

[40]

dei - ne Ge - rich - te, Wahr - haf - tig sind dei - ne Ge - rich - te, du Kö -  
 haf - tig sind dei - ne Ge - rich - te, Wahr - haf - tig sind dei - ne Ge - rich - te, du Kö - nig, du Kö -  
 recht und Wahr - haf - tig sind dei - ne Ge - rich - te, du Kö - nig der  
 te, Wahr - haf - tig sind dei - ne Ge - rich - te, du Kö - nig der Hei -

[45]

- nig der Hei - li - gen, ge - recht und Wahr - haf - tig sind dei - ne Ge - rich -  
 nig der Hei - li - gen, ge - recht und Wahr - haf - tig, ge - recht und Wahr - haf - tig, Wahr -  
 Hei - li - gen, Ge - recht und Wahr - haf - tig, ge - recht und Wahr - haf -  
 li - gen. Ge - recht und Wahr - haf - tig sind

[50]

te, du Kö-nig der Hei-li-gen, du Kö-nig der Hei-li-gen, du Kö-nig der  
 dei-ne Ge-rich-te, du Kö-nig der Hei-li-gen, der Hei-li-gen, Ge-  
 tig, ge-recht, ge-recht, du Kö-nig der Hei-li-gen, ge-recht, ge-recht, ge-  
 dei-ne Ge-rich-te, du Kö-nig der Hei-li-gen, ge-recht, ge-recht, ge-

[55]

Hei-li-gen du Kö-nig der Hei-li-gen, ge-recht,  
 recht und wahr-haf-tig sind dei-ne Ge-rich-te, du Kö-nig der Hei-li-gen, ge-  
 recht, ge-recht, ge-recht und wahr-haf-tig, du Kö-nig der Hei-li-gen  
 recht und wahr-haf-tig, wahr-haf-tig, du Kö-nig der Hei-li-gen, ge-

ge-recht, ge-recht, ge-recht, ge-recht und wahr-haf-tig sind dei-ne Ge-rich-te, du  
 recht, ge-recht, ge-recht, ge-recht, ge-recht und wahr-haf-tig sind dei-ne Ge-rich-te, du  
 ge-recht, ge-recht, ge-recht und wahr-haf-tig sind dei-ne Ge-rich-te, du  
 recht und wahr-haf-tig sind dei-ne Ge-rich-te, ge-recht und wahr-haf-tig sind dei-ne Ge-rich-te, du

\* ms. reads: "Sind deine Gerichte"

[60]

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano. It is in the key of B-flat major (two flats) and 4/4 time. The lyrics are in German: 'König, du König der Heiligen.' The melody is simple and hymn-like, with a final cadence. The piano part provides a harmonic accompaniment with chords and moving lines.

König, du König der Heiligen.

König, du König der Heiligen.

König, du König der Heiligen.

König, du König der Heiligen.



## Chapter 2

Ex. 5. Lasset euch niemand das Ziel verrücken - Mvt 5, opening ritornello  
tenor aria

The image displays a handwritten musical score for a tenor aria, consisting of four systems of piano accompaniment. Each system is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The first system begins with a double bar line and a repeat sign. The second system also starts with a double bar line and a repeat sign. The third system features a triplet of eighth notes in the treble staff. The fourth system concludes with a double bar line and a repeat sign. The handwriting is clear and legible, typical of a composer's or arranger's manuscript.

## Chapter 2

Ex. 6. Es ist umsonst, daß ihr früh aufstehet - Mvt 3, opening ritornello  
bass aria

The musical score is written for four systems of staves. The first system is for violin left (v.l.) and bassoon (b.c.). The subsequent three systems are for the piano. The score is in 6/8 time and features various musical notations including notes, rests, and dynamic markings. The first system is marked with a double bar line and a repeat sign. The second system is marked with a double bar line and a repeat sign. The third system is marked with a double bar line and a repeat sign. The fourth system is marked with a double bar line and a repeat sign.

- Ex. 7. Der Tod seiner Heiligen ist wertgehalten für den Herrn - Mvt 3 - soprano aria  
 "Der Heiland breitet seine Flügel, wie eine Henne, liebevoll aus. /  
 Ach, suche dich hier zu verstecken, / so ruhest du bei Sturm und Schrecken /  
 hier als in einem sichern Haus." [The Saviour lovingly spreads out his  
 wings like a mother hen. Ah, seek refuge here, and thou shalt rest by storm  
 and terror here as in a safe abode.]

*Aria amoroso*

The musical score is written for Soprano, Oboe solo, Violino solo, and Organo. The tempo is marked *Aria amoroso*. The key signature has two flats (B-flat major), and the time signature is 3/4. The score is divided into three systems, each beginning with a repeat sign and a measure number (157, 160, 163). The Soprano part is the main melody, with instrumental accompaniment from the Oboe, Violino, and Organo.



[15]

[16]

[17]

Dein Hei-land brei-tet sei-ne Flü-gel wie ei-ne Han-ne Lieb-reich



[30]

aus, dein Hei - land brei -

This system contains four staves. The first two staves are treble clef, and the last two are bass clef. The music is in 2/4 time and features a melody with various ornaments and a steady bass line.

[35]

tek sel-ne Flö- gel aus wie ei-ne

This system contains four staves. The first two staves are treble clef, and the last two are bass clef. The melody continues with similar ornamental patterns.

[40]

Hen-ne, wie ei-ne Hen-ne, wie ei-ne Hen-ne Lieb-reich aus, wie ei-ne Hen-ne Lieb-reich

This system contains four staves. The first two staves are treble clef, and the last two are bass clef. The melody is more active, featuring many sixteenth and thirty-second notes.

[45]

aus, wie eine Hen- ne lieb- reich aus.

This system contains four staves. The top staff is a vocal line in G major with a treble clef. The second staff is a piano accompaniment in G major with a treble clef, featuring a sixteenth-note arpeggiated figure. The third staff is a vocal line in G major with a treble clef, containing the lyrics 'aus, wie eine Hen- ne lieb- reich aus.' with a 'tw' marking above the final note. The bottom staff is a piano accompaniment in G major with a bass clef.

[50]

This system contains four staves. The top staff is a vocal line in G major with a treble clef. The second staff is a piano accompaniment in G major with a treble clef, featuring a sixteenth-note arpeggiated figure. The third staff is a vocal line in G major with a treble clef. The bottom staff is a piano accompaniment in G major with a bass clef.

[55]

Dein Hei- land bei —

This system contains four staves. The top staff is a vocal line in G major with a treble clef. The second staff is a piano accompaniment in G major with a treble clef, featuring a sixteenth-note arpeggiated figure. The third staff is a vocal line in G major with a treble clef, containing the lyrics 'Dein Hei- land bei —'. The bottom staff is a piano accompaniment in G major with a bass clef.



[60]

Handwritten musical score for system [60]. It consists of four staves. The first two staves are for a vocal line, and the last two are for a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: - tet sei - ne Flö - gel aus. Dem Hei - land brei -

[65]

Handwritten musical score for system [65]. It consists of four staves. The first two staves are for a vocal line, and the last two are for a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: - tet sei - ne Flö - gel wie ei - ne Hen - ne Lieb - reich aus, dem Hei - land

[70]

Handwritten musical score for system [70]. It consists of four staves. The first two staves are for a vocal line, and the last two are for a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The lyrics are: brei - tet sei - ne Flö - gel wie ei - ne Hen - ne Lieb - reich aus,

[75]

Handwritten musical score for system [75]. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

Handwritten lyrics: lieb-reich lieb-reich, lieb-reich wie ei-ne Hen-ne sei-ne Flü- gel

[76]

Handwritten musical score for system [76]. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

Handwritten lyrics: aus der Hei-land brei-tet sei-ne Flü- gel lieb-reich aus.

[77]

Handwritten musical score for system [77]. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

Handwritten lyrics: (The lyrics for this system are not clearly legible in the image.)



L70J

Handwritten musical score for a piece labeled L70J. The score is written on ten staves, with the first two staves of each system containing a vocal melody and the lower staves containing piano accompaniment. The key signature is one flat (B-flat major or D minor). The tempo is marked 'L' (Lento). The lyrics are in German and appear at the bottom of the page.

Ach, zu ehe

die hier zu ver- stek-ken, so ru - hest du bei Sturm und

[105]

Handwritten musical score for system [105]. It consists of four staves. The first two staves are for the vocal melody, with lyrics written below them. The third and fourth staves are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "Schrek-ken hier als in ei-nem sieh-ren Haus, ach - su-che". There are some handwritten annotations above the notes, including "tr" and "ten".

Schrek-ken hier als in ei-nem sieh-ren Haus, ach - su-che

[110]

Handwritten musical score for system [110]. It consists of four staves. The first two staves are for the vocal melody, with lyrics written below them. The third and fourth staves are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "dich hier zu ver-steck-ken, so ruh-est du bei Sturm und".

dich hier zu ver-steck-ken, so ruh-est du bei Sturm und

[115]

Handwritten musical score for system [115]. It consists of four staves. The first two staves are for the vocal melody, with lyrics written below them. The third and fourth staves are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "Schrek-ken hier als in ei-nem sieh-ren Haus". There is a handwritten annotation "tr" above the notes.

Schrek-ken hier als in ei-nem sieh-ren Haus

Da  
Capo

Ex. 8. Ach, daß doch Zions Hülfe käme - Mvt 1 - chorus + S.A.T.B. soloists

*Coro poco adagio*

The musical score is written for a chorus and soloists, with the tempo marking *Coro poco adagio*. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into systems for various instruments and voices:

- Flauti (Fl.)**: Two staves, both in treble clef. The first staff has a first ending bracket.
- Obsi (Ob.)**: Two staves, both in treble clef. The first staff has a first ending bracket.
- Violini (Vn.)**: Two staves, both in treble clef. The first staff has a first ending bracket.
- Viola (Via.)**: One staff in alto clef. The first staff has a first ending bracket.
- Soprano (S.)**: One staff in soprano clef. The first staff has a first ending bracket.
- Alto (A.)**: One staff in alto clef. The first staff has a first ending bracket.
- Tenore (T.)**: One staff in tenor clef. The first staff has a first ending bracket.
- Basso (B.)**: One staff in bass clef. The first staff has a first ending bracket.
- Organo (Be.)**: One staff in bass clef. The first staff has a first ending bracket.

The tempo marking *poco adagio* is also present below the organ part.



This page contains a handwritten musical score, page 385. The score is organized into four systems, each consisting of multiple staves. The notation is in black ink on white paper.

- System 1:** The first system consists of four staves. The top two staves contain a melody with eighth and sixteenth notes, some with slurs. The bottom two staves contain rests and some chordal notation.
- System 2:** The second system also consists of four staves. The top two staves continue the melodic line with more complex rhythmic patterns. The bottom two staves have rests and some notes.
- System 3:** The third system consists of four staves. The top two staves have rests. The bottom two staves contain a series of notes, possibly a bass line or a different melodic part.
- System 4:** The fourth system consists of four staves. The top two staves have rests. The bottom two staves contain notes and some accidentals.

At the bottom of the page, there are additional staves with notes and accidentals, possibly indicating a continuation or a specific harmonic structure.



This musical score is for page 388 and consists of five systems of staves. The first system contains four staves, the second and third systems each contain three staves, and the fourth system contains two staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 2/4 time signature. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. The first system shows a complex melodic line in the upper staves, while the lower staves provide a harmonic accompaniment. The second system continues this melodic development with more intricate phrasing. The third system is characterized by a more active bass line, with frequent eighth-note patterns. The fourth system shows a return to a more melodic focus in the upper staves, with the bass line providing a steady accompaniment. The score concludes with a final measure in the fifth system, marked with a double bar line.

The image displays a handwritten musical score on page 387, organized into four systems of staves. The notation is in a single system, likely for a piano or similar instrument, with a key signature of one sharp (F#) and a 4/4 time signature.

**System 1:** The first system consists of four staves. The top two staves (treble clef) contain complex melodic lines with many sixteenth and thirty-second notes, often beamed together. The bottom two staves (bass clef) provide a harmonic accompaniment with longer note values and some rests.

**System 2:** The second system also consists of four staves, continuing the melodic and harmonic development from the first system. The notation remains dense with many beamed notes.

**System 3:** The third system consists of four staves. The top two staves contain mostly whole and half notes, suggesting a more melodic or lyrical passage. The bottom two staves continue with a steady accompaniment.

**System 4:** The fourth system consists of four staves. The top two staves are mostly empty, indicating a rest for those parts. The bottom two staves contain a simple melodic line with some rests and fingerings.

**Fingerings:** At the bottom of the page, there are several numbers indicating fingerings for the right hand: 64, 6, 6, 6, 5, 6, 5. These are placed below the staves, likely corresponding to specific notes or measures.





Handwritten musical score for a piece titled "Ach! das doch Zi- ons Hül- fe ka- me, Ach!". The score is written on ten staves, organized into three systems of four staves each. The first system contains instrumental parts for strings and woodwinds. The second system contains vocal parts for Soprano, Alto, and Tenor, with lyrics written below the notes. The third system contains a Bass line and a Piano accompaniment. The lyrics are: "Ach! das doch Zi- ons Hül- fe ka- me, Ach!". The score is written in a clear, legible hand, with notes, rests, and bar lines clearly visible. The paper is aged and slightly discolored.



daß der Herr doch das weg-näh-me, ach! daß der Herr doch das weg-näh-me

*p* *f* *p*

Handwritten musical score for a choir and piano. The score is written on ten staves. The first two systems each consist of four staves (two for voices, two for piano). The third system consists of four staves with German lyrics. The fourth system consists of two staves. The piano part includes a figured bass line at the bottom.

Lyrics (German):

das uns zur Höl- len Ab- grund drückt, das, doch, das uns zur

das uns zur Höl- len Ab- grund drückt

Figured Bass:

8 6 3 4 - 7 6 7 6 4 3 6 6

First system of staves (treble and bass clef):

Second system of staves (treble and bass clef):

Third system of staves (treble and bass clef) with lyrics:

Höl- len, zum Höl- len - Ab - grund, das uns zum Höl- len Ab-grund drückt.

Fourth system of staves (treble and bass clef):

Bottom line of the fourth system (bass clef):

6 6 6 6 5 6 5 6



## Chapter 4

1.  
Mvt 1, p. 15  
bar 1f.



2.  
Mvt 1, p. 16  
bar 5f.



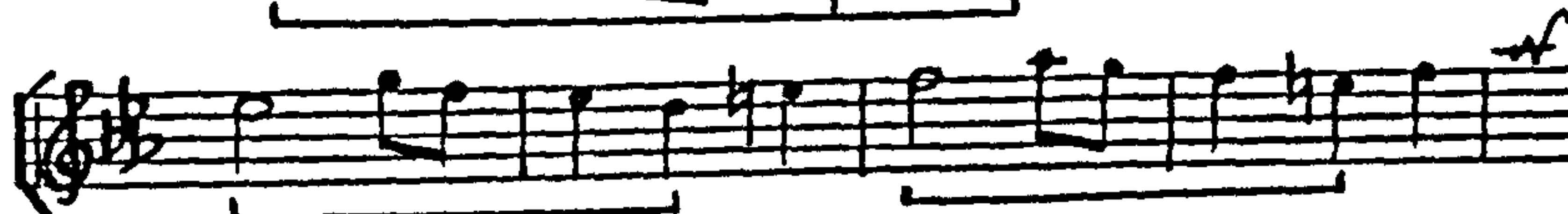
3.  
Mvt 1, p. 19  
bar 13



4.  
Mvt 7, p. 69  
bar 33f.



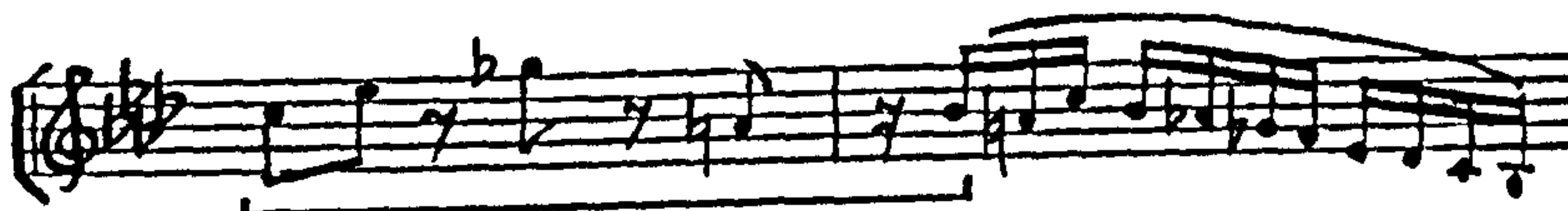
5.  
Mvt 7, p. 81  
bar 125ff.



6.  
Mvt 15, p. 104  
bar 7f.



7.  
Mvt 22, p. 163  
bar 5f.



8.  
Mvt 60, p. 382  
bar 13f.



9.  
Mvt 64, p. 403  
bar 1



10.  
Mvt 64, p. 404  
bar 4



11.  
Mvt 1, p. 15  
bar 1



12.  
Mvt 7, p. 81  
bar 125ff.





13.  
Mvt 15, p. 102  
bar 3



14.  
Mvt 22, p. 163  
bar 1f.



15.  
Mvt 22, p. 164  
bar 9f.



16.  
Mvt 36, p. 225  
bar 1f.



17.  
Mvt 41, p. 278  
bar 10ff.



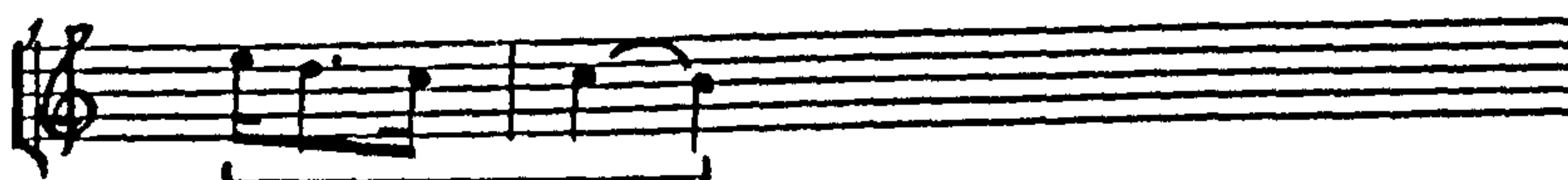
18.  
Mvt 50, p. 351  
bar 86f.



19.  
Mvt 64, p. 403  
bar 2f.



20.  
Mvt 70, p. 441  
bar 42f.



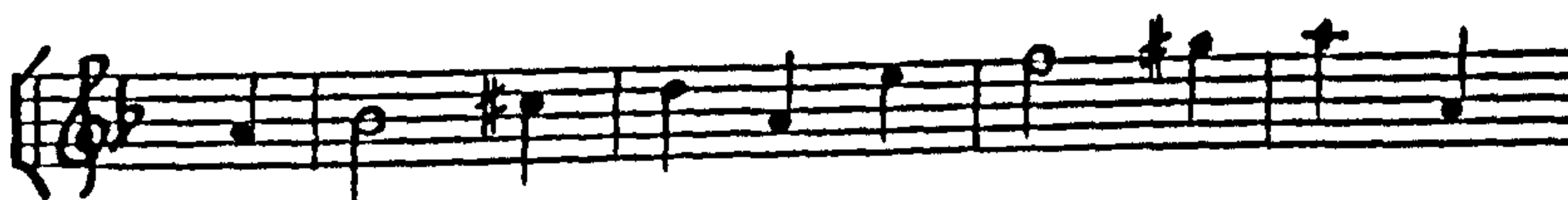
21.  
Mvt 7, p. 66  
bar 9f.



22.  
Mvt 15, p. 105  
bar 10



23.  
Mvt 36, p. 230  
bar 20ff.



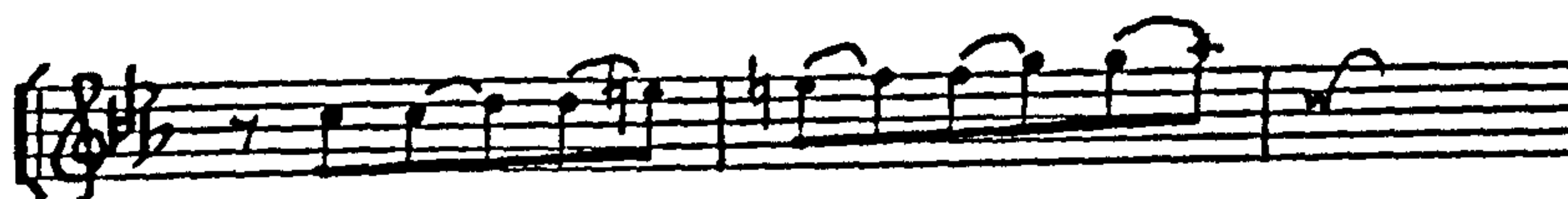
24.  
Mvt 41, p. 276  
bar 4f.



25.  
Mvt 7, p. 66  
bar 21ff.



26.  
Mvt 7, p. 79  
bar 110f.



27.  
Mvt 15, p. 103  
bar 5f.



28.  
Mvt 22, p. 163  
bar 1ff.



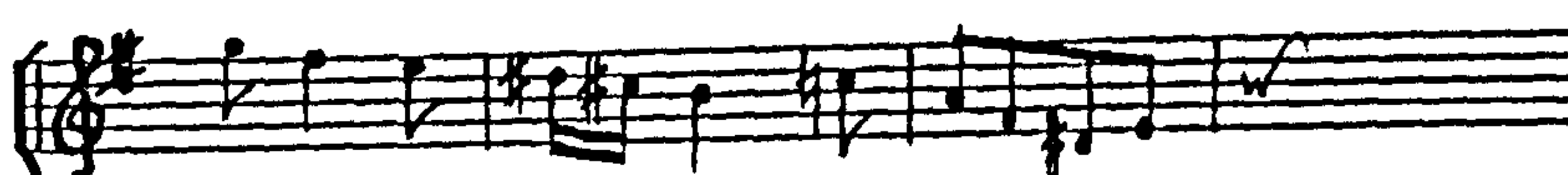
29.  
Mvt 50, p. 347  
bar 41ff.



30.  
Mvt 50, p. 348  
bar 49ff.



31.  
Mvt 60, p. 362  
bar 17ff.



32.  
Mvt 22, p. 170  
bar 46f.



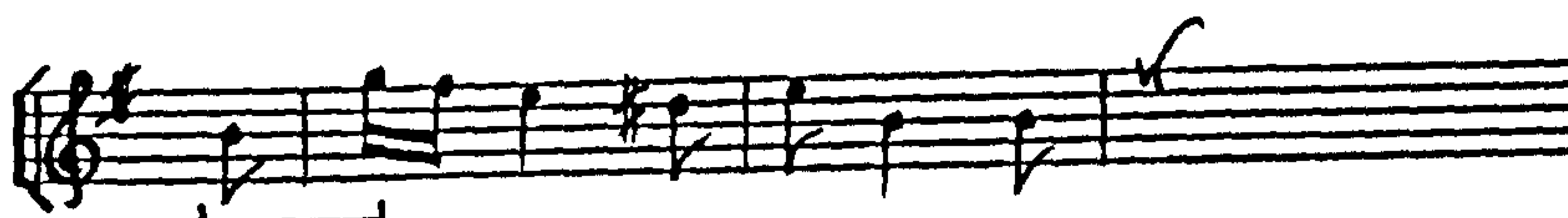
33.  
Mvt 22, p. 177  
bar 84f.



34.  
Mvt 30, p. 208  
bar 105f.



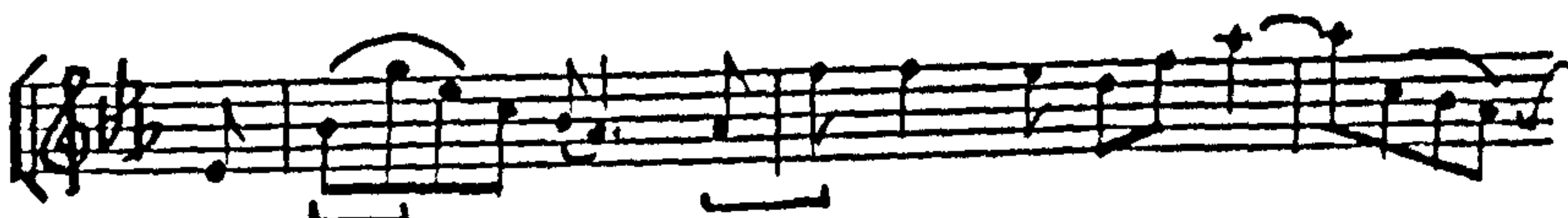
35.  
Mvt 60, p. 381  
bar 1f.



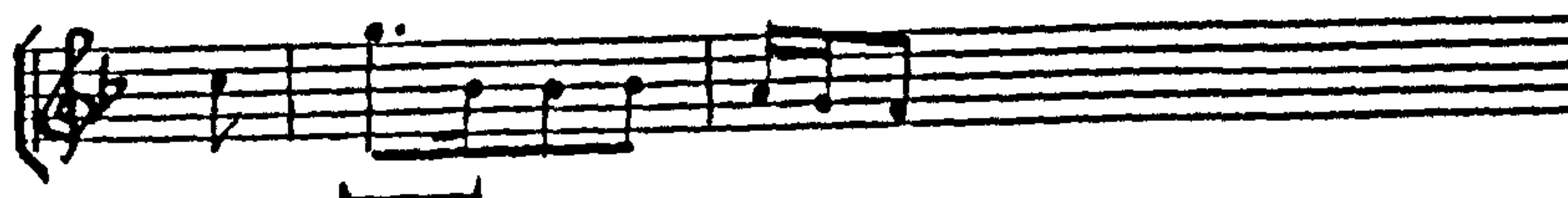
36.  
Mvt 15, p. 125  
bar 50



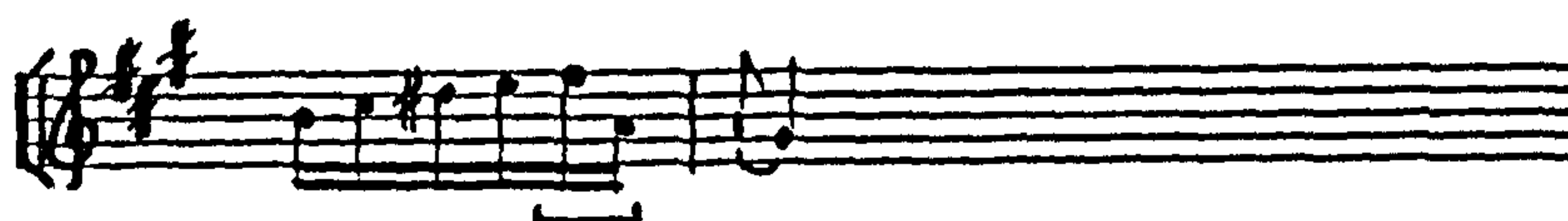
37.  
Mvt 64, p. 403  
bar 1ff.



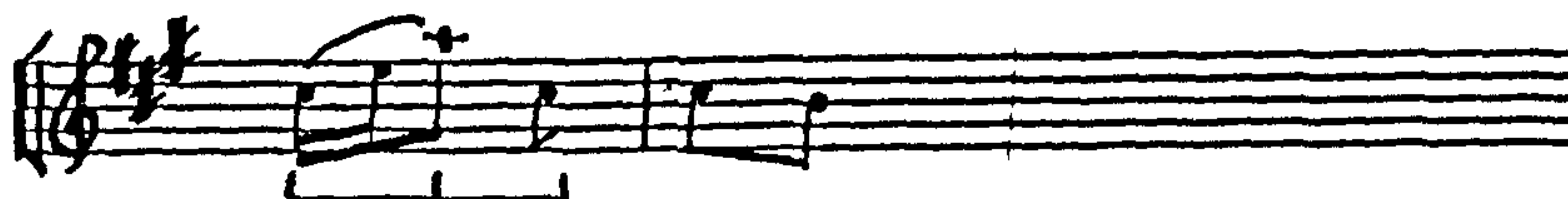
38.  
Mvt 30, p. 203  
bar 54f.



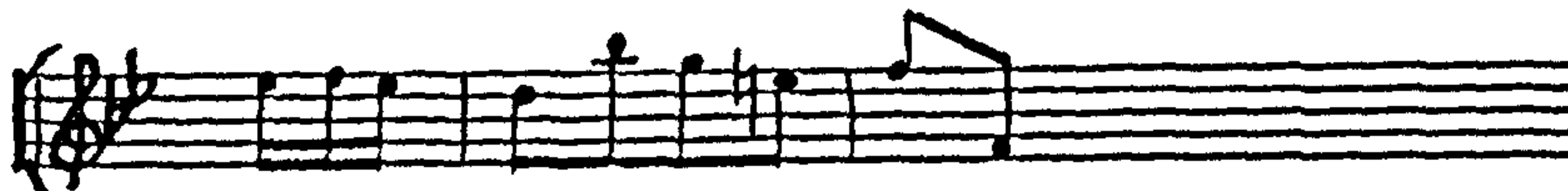
39.  
Mvt 50, p. 349  
bar 63f.



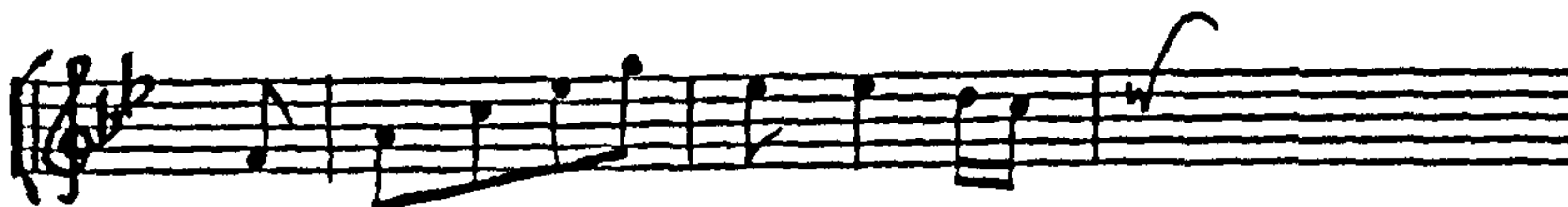
40.  
Mvt 50, p. 354  
bar 125ff.



41.  
Mvt 30, p. 201  
bar 41



42.  
Mvt 30, p. 208  
bar 109f.



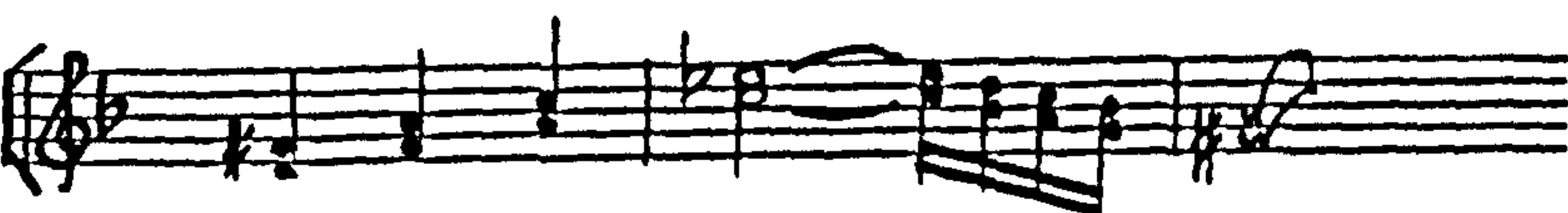
43.  
Mvt 30, p. 212  
bar 150f.



44.  
Mvt 36, p. 248  
bar 91ff.



45.  
Mvt 36, p. 227  
bar 9f.



46.  
Mvt 60, p. 383  
bar 19f.



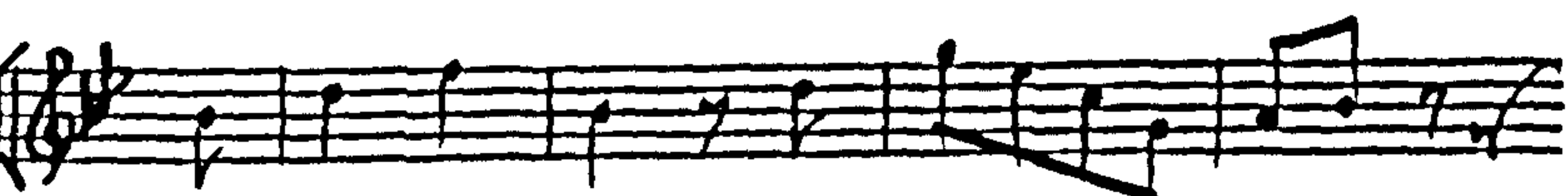
47.  
Mvt 60, p. 396  
bar 151ff.



48.  
Mvt 60, p. 398  
bar 169ff.



49.  
Mvt 30, p. 197  
bar 1ff.



50.  
Mvt 41, p. 275  
bar 1f.





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THE SACRED VOCAL WORKS  
OF  
GOTTFRIED AUGUST HOMILIUS (1714-1785)  
WITH PARTICULAR REFERENCE TO HIS  
ST MARK PASSION

by

Hector Ian Soga

VOLUME 2

Ph.D.  
Department of Music  
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### Dramatis Personae

#### *In the biblical narrative:*

Evangelist	Evangelist	Tenor
Jesus	Jesus	Bass
Jünger Jesu	Disciples of Jesus	2 Tenors
Petrus	Peter	Tenor
Judas	Judas	Alto/Counter tenor
Falsche Zeugen	False Witnesses	2 Tenors
der Hohepriester	High Priest	Bass
Magd	Maid	Soprano
Pilatus	Pilate	Bass
Einer aus dem Volk	One of the People	Alto/Counter tenor
der Hauptmann	the Centurion	Bass
die Hohenpriester	the High Priests	Chorus
die Jünger Jesu	the Disciples of Jesus	Chorus
Turba	the Crowd	Chorus

### Participants

#### *In the non-biblical movements:*

Arias	Soprano, Alto (Counter tenor), Tenor and Bass soloists
Choruses and Chorales	S. A. T. B. Chorus

### Orchestra

2 corni  
 2 flauti traversi  
 2 oboi  
 2 fagotti  
 timpani  
 violini 1 & 2  
 violoncelli e bassi  
 basso continuo (organo e cembalo)

The chance discovery of a composer of whom the present writer had previously been unaware; who was allegedly a pupil of J.S. Bach; whose list of compositions occupied no small space in modern lexicographical entries, let alone in Eitner's now largely obsolete catalogue; who, according to Feder in his article entitled Decline and Restoration in Protestant Church Music - a History, though highly regarded in his day, had not received detailed consideration: such were the factors which gave impetus to the present study.

No sooner was that study underway than it transpired that others, too, had been struck by the deficiency noted by Feder. Already in 1970, the American scholar Robert Ellis Snyder had prepared a doctoral thesis on the choral music of Gottfried August Homilius. More significantly, the East German scholar Hans John had published a comprehensive survey of the composer's life and work which was subsequently published in a revised and shortened form in 1980. Far from undermining the work undertaken by the present writer, the above-mentioned studies helped to give it sharper focus. Snyder's contribution, valuable both for the attention drawn anew, through his editorial work in Volume 2, to the composer's music, and still more for his English translation of the Generalbaß, nonetheless left room for deeper analysis and evaluation of Homilius' works. John's signal achievement, his painstaking collation of documentary evidence of the composer's life, remains largely inaccessible to the English reader who has no command of German. Further, his evaluation of the man and his compositions, based on an albeit rigorous survey, is vitiated by a tendency to play down the importance of theology in the formation of the composer's character and to portray him, in a one-sided way, as a torch-bearer for an emergent and emancipated bourgeoisie. Thirdly, John failed to distinguish correctly between the Passion Cantata So gehst du nun mein Jesu hin on the one hand and on the other the Markuspassion which bears the same subtitle and which turned out to be one of Homilius' lengthiest and most substantial works.

These factors, then, helped to give shape to the present study which, as far as its author has been able to establish, is the first of substantial length to be undertaken in Britain. The first chapter of Volume I is

devoted to a summary of Homilius' life. Relying, though by no means exclusively, on John, details are given of the composer's background, of his early life and education, of his first frustrated attempts to secure employment and his eventual success in being appointed organist of the Frauenkirche in Dresden in 1742, of his subsequent preferment in 1755 to the post of Cantor of the Kreuzkirche in the same city, of his varied life and success as cantor, teacher and organist over against a background of social upheaval, and finally of the circumstances of his death in 1785. Chapter 2 is devoted to a general survey of the music. While account is taken of John's findings, the content is largely an independent survey of Homilius' music based in the main on manuscripts held in the Music Department of the Staatsbibliothek der Stiftung Preußischer Kulturbesitz in West Berlin. The chapter contains details of the extant works, both published and in manuscript, new information about the dating of works established in the course of research, and, following a brief description of the main genres of music encountered (Oratorios, cantatas, motets and settings of the Magnificat), a discussion of the texts which underpin the works. Attention is then directed to the music: to the characteristics of the composer's musical language and to the techniques of composition and orchestration which he employs. From this study there emerges the picture of a composer who had full command of the musical dialects of his day, but whose obedience to a task which was essentially musico-theological kept him from producing music of lasting appeal.

Chapters 3 and 4 constitute the main burden of the present study. The first of these is devoted to a study of the St Mark Passion both as a structure and as a theological statement. Through detailed analysis and comparison with similar works it is suggested that Homilius' work has its own particular theological stamp, in particular that he is more concerned with the life which faces his listeners in the here and now and with present moral choices than with affording to the listener a spiritual experience of the road to Golgotha. Unlike J.S. Bach who is content to let the gospel speak for itself, Homilius incorporates in the work a particular theological view of the work of Christ. Both factors conspire with others of a more musical nature to deprive this work of that timeless quality which characterises Bach's great Passions. In Chapter 4 the music is



subjected to systematic analysis. If the arias emerge as the least satisfactory component, the recitatives are remarkably fluent, and the work as an entity proves to have been carefully and indeed ingeniously planned.

Conclusions are drawn in Chapter 5, through a review of the most important literature, about the man, the composer and the St Mark Passion in particular. While there is some evidence to support the view, championed by John, that Homilius had certain progressive reflexes, Rudolf Steglich's 1915 analysis of him as an essentially conservative being seems the more perceptive and compelling, however dubious his comparison of Homilius with C.P.E. Bach. As a composer Homilius had great facility, but his musical language, shot through with gracious vocabulary and popular idiom, lacked innate strength. It is a language limited, too, by the composer's intellectual horizons and by his very pre-occupation with theology and his ecclesiastically based *métier*. As an oratorio Passion the St Mark Passion, a monumental work, is unique among the pieces which Homilius composed for performance during Holy Week. Of his entire *oeuvre* this work above all is both an expression of his debt to the Baroque past and at the same time an acknowledgement that he has left that past far behind.

Volume I is furnished with three appendices. The first is devoted to a *Choralbuch* which sheds light both on the dating of works and on Homilius' treatment of the chorale. The second contains details of larger works and cantatas in manuscript. Musical *incipits* are given, where they were available, in order to facilitate more reliable identification of works. Appendix 3 contains diagrams and musical examples relevant to Chapters 2 and 4.

Volume II contains a performance edition of Homilius' St Mark Passion furnished with a 3-part Critical Apparatus, containing 1) Text and Translation, 2) Notes on the Edition - including details of the manuscript, its provenance, an attempt to date the work, and an evaluation of its dedication to Princess Anna Amalia of Prussia - and 3) Notes on Performance.

Hector I. Soga

September 1989

\* \* \*

PASSION ACCORDING TO ST MARK

Gottfried August Homilius (1714-85)

Edited by Hector I. Soga  
September 1989

\* \* \*

GYMNASIO  
REG. JOACHIM.  
LEGAT. AB ILLU-  
STRISS. PRINCIPE  
AMALIA

Die  
Geschichte  
des  
Leidens und Sterbens  
unsers Heilandes  
**Jesu Christi**

nach der Beschreibung des Evangelisten

**Marcus**

in Musik gebracht

durch

**Gottfried August Homilius**

Cantor der Kreuzkirche

in Dresden



Der  
 Hochwuerdigsten, Durchlauchtigsten und Gnaedigsten  
 Fuerstin und Frau

F R A U

Annen Amalien

Koenigliche Prinzessin von Preussen, Herzogin zu Schlesien,  
 Churprinzessin von Brandenburg, Abtissin des Kaiserl.  
 freyen weltlichen Stilletes Quedlinburg

Hochwuerdigste, Durchlauchtigste,  
Gnaedigste Fuerstin und Frau

Die Du voll Hoheit und Geist, wie koeniglich denkest,  
Zum Ruhm der Weisheit dein Leben durchlebst,  
Der Tonkunst ganze Gewalt mit kritischer Einsicht empfindest,  
Und Harmonien monarchisch schallst,

lass das Werk der frommen Muse gefallen,  
Das sie schuechtern und ehrfurchtsvoll wepft,  
dein hoher Meynfall soll sie zu hoehern Liedern ermuntern,  
Verdient sie diesen, so singt sie beglueckt.

WM. KOEN. BOETT  
unterthaenigster Knecht  
Gottfried August Emilius

# [Parte 1]

15

## 1. Coro - Exordium

[lento ma poco] (♩ = 66)

[Oboi ] Oboi

[Violini ] Violino 1  
Violino 2  
Viola Viola

[Cantus ] Soprano  
[Alto ] Alto  
[Tenore ] Tenore  
[Basso ] Basso

[lento ma poco]

Continuo  
Fundamentum

The musical score for 'The Rose Tree' is presented in three systems. The first system features a piano introduction in 3/4 time, marked 'mp' (mezzo-piano), with a key signature of one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand. The second system continues the melody and accompaniment, with a key signature change to two sharps (F# and C#) indicated by a double sharp sign. The third system shows the continuation of the melody and accompaniment, with a key signature change to one sharp (F#) indicated by a double sharp sign. The score is written for piano and includes various musical notations such as notes, rests, and dynamic markings.



This musical score page, numbered 17, contains four systems of staves. The first system features a grand staff (treble and bass clef) with two staves each, containing melodic lines with slurs and dynamic markings *[ff]* and *[f]*. The second system continues the piano part with more complex melodic lines, including slurs and dynamic markings *ff*, *mp*, and *[f]*. The third system consists of five empty staves, likely for an orchestra. The fourth system shows a grand staff with a few notes and a *ff* marking. At the bottom of the page, there are five small, vertically oriented numbers: 6, 5, 7, 6, and 5.

6  
5  
7  
6  
5

6 4 5 5      6 4 5 5      7 4 4 5      7 4 2

4 5      7 4 3      7 6 9 8 5 7      4 3 7 6

[15]

[15]

[15]

[15]

7 7 6 7 7 6 6 9 6 9 6 7 6 6 6



The image shows a handwritten musical score on page 21. The score is written on four systems of staves. The first system consists of two staves (treble and bass clef) with musical notation including notes, rests, and dynamic markings such as  $[+]$ ,  $[+]$ ,  $[-]$ , and  $[20]$ . The second system also consists of two staves with similar notation and markings. The third system consists of four empty staves, with a  $[20]$  marking above the top staff. The fourth system consists of two staves with musical notation and a  $[20]$  marking above the top staff. Below the staves, there are several numbers: 4, 5, 7, 4, 3, 7, 6, 4, 3, 7, 5, 4, 4, 4.

6 4 6 4 3 6 6 4 6 4 3 6 6 4 7 3+

[25]

[f]

[f]

[25]

*p*

*mf*

[*mf*]

[25]

[f]

*p*

*So*

*gehst*

*du*

[25]

*p*

8 5 4 3 2 1

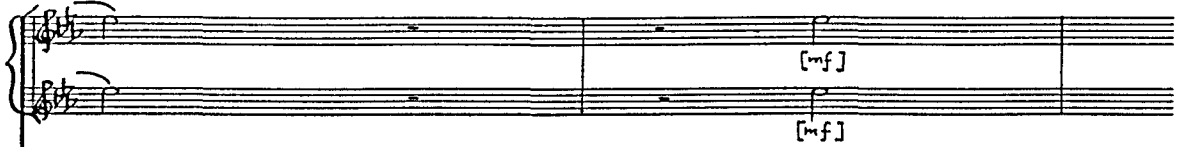
Handwritten musical score for piano and voice. The score is written in G major (one sharp) and 4/4 time. It consists of four systems of staves.

The first system shows the piano introduction with a treble and bass staff. The second system continues the piano accompaniment, featuring a complex, flowing melody in the right hand and a supporting bass line in the left hand. The third system introduces the vocal part, with the lyrics "nun, mein Je - su, hin" written below the vocal staff. The piano accompaniment continues with a steady eighth-note pattern. The fourth system shows the vocal part continuing with the lyrics "So gehst du nun, mein Je - su, So gehst du nun, mein Je - su, So gehst du nun, mein Je - su,". The piano accompaniment continues with the same eighth-note pattern.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *f* (forte). There are also some handwritten annotations and corrections.



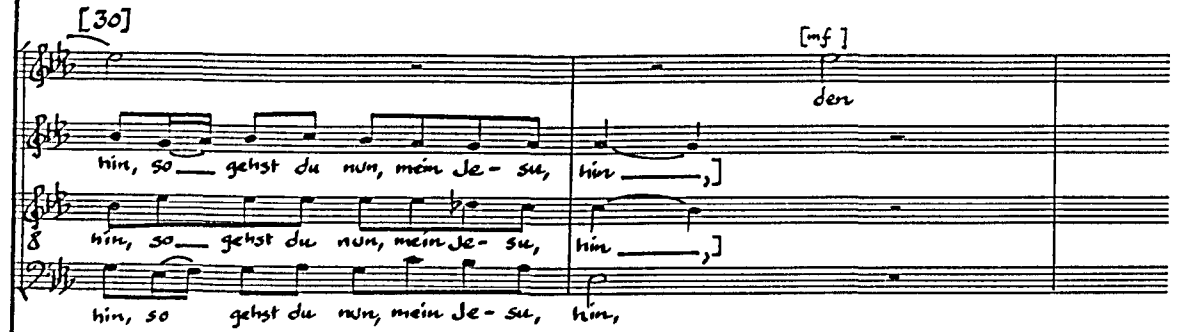
[30]



[30]



[30]



[30]



6 6 6 6 6 6 5b 6 4 5

The musical score is for a piano and voice. It is in G major (one sharp) and 4/4 time. The score is divided into four systems.

**System 1:** Piano introduction. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. The tempo is marked 'P' (Piano).

**System 2:** Piano accompaniment. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. The tempo is marked 'P' (Piano).

**System 3:** Vocal line. The lyrics are: "Tod für mich zu lei - den, den". The tempo is marked 'P' (Piano).

**System 4:** Piano accompaniment. The right hand plays a series of eighth notes, and the left hand plays a series of eighth notes. The tempo is marked 'P' (Piano).

The score includes various musical notations such as notes, rests, and dynamic markings (p, f). The lyrics are written below the vocal line.

The musical score is divided into four systems, each starting with a measure number in brackets: [35], [35], [35], and [35]. The first system is a piano introduction in G major, 4/4 time, consisting of two staves. The second system continues the piano introduction with two staves. The third system introduces a vocal line with four staves (Soprano, Alto, Tenor, Bass) and German lyrics. The fourth system continues the piano accompaniment for the vocal entry, consisting of two staves. The lyrics are: "den, Tod für mich, für mich zu lei - den,]". The score concludes with five measure numbers: 5, 6, 7, 8, and 9.

[35]

[35]

[35]

[35]

den,

Tod für mich, für mich zu lei - den,]

Tod für mich, für mich zu lei - den,]

Tod für mich, für mich zu lei - den,

5 6 7 8 9

The musical score is written for a piano and voice. It consists of three systems of staves. The first system has two staves (treble and bass clef). The second system has three staves (treble, middle, and bass clef). The third system has two staves (treble and bass clef). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano). There are also some markings in brackets, possibly indicating fingerings or performance instructions. The score is divided into measures by vertical bar lines.



This musical score is for page 29 and features piano accompaniment and a vocal line. The piano part is written for grand staff (treble and bass clefs) and includes dynamic markings such as *f* (forte), *[f]*, *p* (piano), and *mf* (mezzo-forte). The vocal line is written in a single staff with lyrics in German. The score is divided into four systems. The first system shows the piano introduction with *[f]* dynamics. The second system continues the piano accompaniment with *f*, *p*, and *mf* markings. The third system shows the vocal entry with the word "für" and a *[f]* dynamic. The fourth system shows the piano accompaniment continuing with *f* and *p* markings. The score concludes with a final chord in the piano part.

6 4 5 4 7

[45]

[45]

[45]

mich, der ich ein Sün - der

[45]

bin,  
[f] für mich, der ich ein Sünder bin, für mich, der ich ein Sünder  
[f] für mich, der ich ein Sünder bin, für mich, der ich ein Sünder  
für mich, der ich ein Sünder bin, für mich, der ich ein Sünder

[50]

[mf]

[mf]

[50]

mp

mp

[f]

[f]

[f]

[f]

[mf]

[50]

der dich be - trübt in

bin,

bin,

bin,

[f]

[f] der

[f] der

[f] der

[50]

f

4 5



dich be-trübt in der dich be-trübt in Freu - den.]  
 dich be-trübt in der dich be-trübt in Freu - den.]  
 dich be-trübt in der dich be-trübt in Freu - den.

6/8  
 6/8  
 5/4  
 6/8  
 7/8  
 7/8

[55]

[55]

[55]

[55]

7 8 6 6 4 6 7 7

Handwritten musical score for "The Rose Tree". The score is written on three systems of staves. The first system includes a piano prelude and the first line of the vocal melody. The second system includes the second line of the vocal melody. The third system includes the third line of the vocal melody. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes a prelude and accompaniment for the vocal melody. The tempo is marked "Allegretto" and the time signature is 3/4. The score is divided into three systems. The first system contains the prelude and the first line of the vocal melody. The second system contains the second line of the vocal melody. The third system contains the third line of the vocal melody.

Handwritten musical score for piano and voice. The score is written on four systems of staves. The first system shows the piano introduction with a forte (*f*) dynamic. The second system features a piano (*p*) introduction and a mezzo-forte (*mf*) section. The third system includes a forte (*f*) section with the lyrics "Wohl - an, fahr". The fourth system shows a piano (*p*) section. The score is written in G major (one sharp) and 4/4 time. The piano part includes various musical notations such as slurs, ties, and dynamic markings. The voice part includes the lyrics "Wohl - an, fahr".

4 7  
4 5  
4



[65]

The musical score consists of four systems. The first system shows a piano introduction with a treble and bass staff, marked with a piano (p) dynamic. The second system continues the piano introduction with more complex figures and a forte (f) dynamic. The third system introduces the vocal melody with lyrics in German. The fourth system shows the piano accompaniment for the vocal entry.

fort, du ed - ler

Hort [f]

[f] Wohl - an, fahr' fort du ed - ler

Wohl - an fahr' fort du ed - ler

[65]

[mf]

[mf]

[mp]

[mp]

[mf]

mei-

Au - gen

Hort, wohl-an, fahr' fort du ed-ler Hort, du ed-ler Hort

Hort, wohl-an, fahr' fort du ed-ler Hort, du ed-ler Hort

Wohl-an, fahr' fort du ed-ler Hort, du ed-ler Hort

$\frac{6}{2}$     $\frac{6}{4}$    6   6    $\frac{7}{2}$     $\frac{8}{3}$     $\frac{6}{5}$

[70]

[70]

[70]

sol - len flie - ßen  
 [f] mein' Au-gen sol-len flie -  
 [f] mein' Au-gen sol-len flie -  
 [f] mein' Au-gen sol-len flie -

[70]

[f]

5 4 5 4 5 4 5

Handwritten musical score for piano and voice. The score is written on four systems of staves. The first system shows piano accompaniment with a treble and bass staff, marked [mf] and [75]. The second system continues the piano accompaniment, marked mp and [75]. The third system introduces the vocal line with lyrics: "ein Trä - nen - see mit sen ] sen ] sen ]". The fourth system shows the piano accompaniment continuing, marked [75]. The score is written in a handwritten style with various musical notations including notes, rests, and dynamic markings.

[mf] [75]

[75]

[mf] [75]

ein Trä - nen - see mit  
sen ]  
sen ]  
sen ]

[75]

4 4 4



Ach und Weh, dein

[f] ein Trü - nen-see mit Ach und Weh, dein

[f] ein Trü - nen-see mit Ach und Weh, dein

ein Trü - nen-see mit Ach und Weh, dein

7 5  
36 7  
4 5

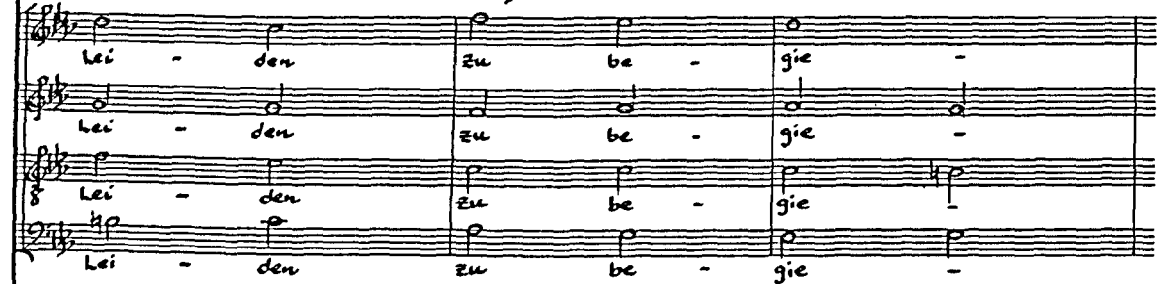
[80]



[80]



[80]



[80]



6

6

4

6

4

Musical score for a vocal ensemble with piano accompaniment. The score is in 4/4 time and features a piano introduction, four vocal parts (Soprano, Alto, Tenor 1, Tenor 2), and a piano conclusion. The lyrics are in German: "ben, [dein lei-den zu be-gie-ßen, dein lei-den zu be-gie - ßen.]". The piano parts include dynamic markings like *[f]* and *p*.

The score is divided into three main sections:

- Piano Introduction:** The first system shows the piano accompaniment in 4/4 time, featuring a melody in the right hand and a bass line in the left hand. Dynamic markings include *[f]* and *p*.
- Vocal Entry:** The second system shows the vocal parts entering. The lyrics are: "ben, [dein lei-den zu be-gie-ßen, dein lei-den zu be-gie - ßen.]". The vocal parts are arranged in four staves, with the Soprano part starting on a high note and the Tenor parts starting on lower notes. Dynamic markings include *[f]* and *p*.
- Piano Conclusion:** The third system shows the piano accompaniment concluding the piece. The dynamic marking *[f]* is present.

The tempo and meter are indicated by the 4/4 time signature and the common time signature (C) at the beginning of the score.

2. [Recitativo]  
Evang[el]ist]

Evang[el]ist]

Tenore Tenore

Continuo

Fundamentum

Und nach zwe-en Tä - gen war

6

O - stern und die Tä - ge der sü - ßen Brot, Und die Hoh - en -

6 5b

prie - ster und Schrift - ge - lehr - ten such - ten. wie sie ihn mit

6 5

lis - ten grif - fen und fad - ten, Sie spra - chen a - ber;

6 3

Siegue 'l Coro



### 3. Coro [Die Hohenpriester]

Coro vivace

[Oboi] Oboi

vivace

[f]

[f]

[Violini] Violino I

[f]

[f]

[Violino II] Violino II

[f]

[f]

[Viola] Viola

[f]

[f]

[Cantus] Soprano

[f]

Ja nicht

[Alto] Alto

[f]

Ja nicht

[Tenore] Tenore

[f]

Ja nicht auf das Fest, nicht auf das

[Basso] Basso

[f]

Ja nicht auf das Fest, nicht auf das

[vivace]

[f]

Continuo

[Fundamentum]

Handwritten musical score for a song, featuring piano accompaniment and vocal lines with German lyrics. The score is divided into four systems. The first system shows piano accompaniment. The second system shows piano accompaniment. The third system shows vocal lines with lyrics. The fourth system shows piano accompaniment. Below the score are the numbers 6, 5b, 6, 7, 7, 6, 4, 3.

**System 1:** Piano accompaniment (treble and bass clef).

**System 2:** Piano accompaniment (treble and bass clef).

**System 3:** Vocal lines (treble and bass clef) with lyrics:

auf das Fest, nicht auf das Fest, nicht auf das  
auf das Fest, nicht auf das Fest, nicht auf das  
Fest, nicht auf das Fest, nicht auf das Fest, ja, ja, nicht auf das  
Fest, nicht auf das Fest, nicht auf das Fest, ja, ja, nicht auf das

**System 4:** Piano accompaniment (treble and bass clef).

Below the score are the numbers: 6, 5b, 6, 7, 7, 6, 4, 3.

Fest, nicht auf das Fest, daß nicht ein Auf-ruhr im Volk, ein  
 Fest, nicht auf das Fest, ] daß nicht ein  
 Fest, nicht auf das Fest, ] daß nicht ein Auf-  
 Fest, nicht auf das Fest, daß nicht ein Auf-ruhr im.

6 4 3 4 6 8

Auf - - - ruhr im Volk  
 Auf - - - ruhr im Volk, ein Auf - ruhr im Volk  
 8 - ruhr, ein Auf - ruhr, ein Auf - ruhr im Volk  
 Volk, das nicht ein Auf - - ruhr im Volk, ein Auf - ruhr im Volk

6 6 7 6 7 6



wer - de.

wer - de.

8 wer - de.

2<sup>nd</sup> wer - de.

6 4 6 6 6 6 6 6

The musical score is written for piano and voice. It consists of four systems of music. The first two systems are piano accompaniment. The third system includes vocal parts with German lyrics. The fourth system is piano accompaniment. Fingerings are indicated by numbers 1-5 below the notes.

The lyrics for the vocal parts are:

ja nicht auf das Fest, nicht auf das  
 ja nicht auf das Fest, nicht auf das  
 ja, ja  
 ja nicht, ja nicht auf das Fest, ja

The fingerings indicated are:

8 7 6 6 6 5  
 4 4 4 4 4 4  
 9 6  
 7 4 4

[15]

[mf]

[15]

[mf]

[15]

[mf]

Fest, nicht auf das Fest, nicht auf das Fest, nicht auf das Fest, daß

Fest, nicht auf das Fest, nicht auf das Fest, nicht auf das Fest, ]

nicht, [ja, ja nicht auf das Fest, nicht auf das Fest, ]

nicht, ja, ja nicht auf das Fest, nicht auf das Fest,

[15]

7 4 6 4 4 6 4 4

[mf]

[mf]

[mf]

nicht ein Auf-ruhr im Volk, ein Auf - ruhr [im Volk  
 daß nicht ein Auf - ruhr [im Volk  
 daß nicht ein Auf - ruhr im Volk, ein Auf-ruhr im Volk  
 daß nicht ein Auf-ruhr im Volk, ein Auf-ruhr im Volk

[mf]

4  $\frac{6}{4}$  6 6 6 6



The musical score is arranged in four systems. The first two systems consist of piano accompaniment for the right and left hands. The third system introduces vocal parts with German lyrics. The fourth system continues the piano accompaniment.

**System 1 (Piano):** Right hand plays a melody with a forte (*f*) dynamic marking. The left hand provides harmonic support.

**System 2 (Piano):** Continuation of the piano accompaniment from the first system.

**System 3 (Vocal):** Four vocal staves (Soprano, Alto, Tenor, Bass) enter with the lyrics: "wer - de,] *f* daß nicht ein Auf - ruhr im Volk, nicht". The lyrics are repeated across the staves with some variations in phrasing and dynamics.

**System 4 (Piano):** Continuation of the piano accompaniment, featuring chords and moving lines in both hands.

**Figured Bass:** Below the piano part, a series of figures is provided: 4, 8/5, 7/5, 6, 6, 7, 6/3 +, 6, 6/5.

[20]



[20]



[20]

— ein Auf-ruhr, ein Auf-ruhr im Volk wer- de, nicht ein Auf- ruhr im Volk  
 — Auf — — — ruhr im Volk wer- de, nicht ein Auf- ruhr im Volk  
 — — — ruhr wer- de im Volk, nicht  
 — — — ruhr im Volk, nicht

[20]



7

6 6 6 6

4

7

wer- de, nicht ein Auf-ruhr, nicht ein Auf - - - ruhr im Volk wer - de.

wer- de, nicht ein Auf-ruhr, ein Auf - ruhr, ein Auf-ruhr im Volk wer - de.

ein Auf-ruhr, daß nicht ein [Auf-ruhr im Volk, im Volk wer - de.]

ein Auf-ruhr, daß nicht ein Auf-ruhr im Volk, im Volk wer - de.

4 5 7 6 6 6 4 7/3

4. [Recitativo]  
Evang[el]ist

56

Evang[el]ist

Tenore

Continuo

Und da er zu Be-

66

tha-ni-en war in Si-mo-nis des Aus-sät-zig-en Hau-se und saß zu

66

[5]

Ti-sche, da kam ein Weib, die hat-te ein Glas mit un-ge-fälsch-tem und

[5]

6

kost-ba- Nar-den-was-ser, und sie zer-brach das Glas und

66

6



gab es auf sein Haupt. Da wa-ren et-li-che, die wur-den

6 6

[10]

un-wil-lig und spra-chen;

[10]

4 7 8

[segue 'l coro]

S. Coro  
[Die Jünger Jesu]

[animoso]

[Violini] Violino 1

Violino 2

[Viola] Viola

[mf]

Coro

[Canto] Soprano [animoso]

[Alto] Alto

[Tenore] Tenore

[Basso] Basso

[mf] Was soll doch die-ser Un - rat ?

[animoso]

Continuo

[mf]

[mf] Was soll doch die-ser

# 6 6 6 6 6

[5]

[mf] [f]

[5]

Was soll [doch die-ser] Un - rat, [f] was, was soll doch die-ser Un - rat? [Man  
Was soll [doch die-ser] Un-rat,] was soll die-ser Un - rat? [Man  
Un - rat] was soll doch die-ser Un-rat, was soll die-ser Un - rat? [f] [Man  
was soll, was, was soll doch, was soll doch die-ser Un - rat? Man

[5]

[f]

= 7 # # 6 6 6 5 =

[10]

[10]

könn - te das Was-ser mehr denn um drei-hun-dert Gro-schen ver-kauf't ha - ben, und das -  
könn - te das Was-ser mehr denn um drei-hun-dert Gro-schen ver-kauf't ha - ben, und das -  
könn - te das Was-ser mehr denn um drei-hun-dert Gro-schen ver-kauf't ha - ben, und das -  
könn - te das Was-ser mehr denn um drei-hun-dert Gro-schen ver-kauf't ha - ben, und das -

[10]

6 6 6 6 6 6 6 7

sel - be den Ar - - men ge - ben, Was soll doch die-ser Un - rat, [mf]  
 sel - be den Ar - - men ge - ben. Was soll doch die-ser [mf]  
 sel - be den Ar - - men ge - ben.  
 sel - be den Ar - - men ge - ben.

6 7b 4 3

[157]

[f]  
 [f]  
 [f]

[15]

was soll, was soll doch die-ser Un - rat, die-ser Un - rat? Man [f]  
 Un - rat,] was soll doch die-ser Un - rat, die-ser Un - rat? Man [f]  
 Was soll doch die-ser Un - rat,] die-ser Un - rat, die-ser Un - rat? Man [f]  
 Was soll doch die-ser Un - rat, die-ser Un - rat? Man [f]

[15]

[mf]  
 [f]

6 6 6 5 6 4 3 3



[20]



[20]

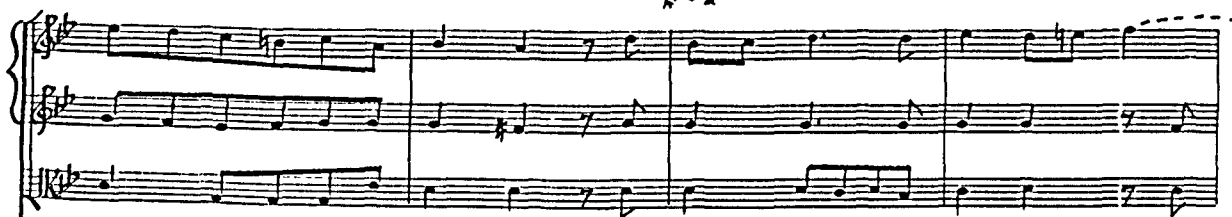
Könn-te das Was-ser mehr denn um drei-hun-dert Gro-schen ver-kauf't ha-ben und das-  
 Könn-te das Was-ser mehr denn um drei-hun-dert Gro-schen ver-kauf't ha-ben und das-  
 Könn-te das Was-ser mehr denn um drei-hun-dert Gro-schen ver-kauf't ha-ben und das-  
 Könn-te das Was-ser mehr denn um drei-hun-dert Gro-schen ver-kauf't ha-ben und das-

[20]



6 4 6 4 6 6 4 6 7 6 4 4 6 4

[25]



[25]

sel-be den Ar-men ge-ben, man könn-te das sel-be den Ar-  
 sel-be den Ar-men ge-ben, man könn-te das sel-be den  
 sel-be den Ar-men ge-ben, man könn-te das sel-be den  
 sel-be den Ar-men ge-ben, man könn-te das sel-be den

[25]



6 6 4 5 6 6 6 6 6

[30]

- men, den Ar - - men, den Ar - - men ge - ben.

Ar - men, den Ar - men, den Ar - men ge - ben.]

Ar - men, den Ar - men, den Ar - men ge - ben.]

Ar - men, den Ar - men, den Ar - men ge - ben.

[30]

3 4 6 5 4 3 6 6 4 3

# 6. [Recitativo] Evang[el]ist

Evang[el]ist

Tenore

Continuo

[Fundamentum]

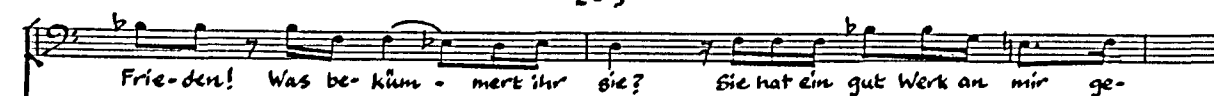
Und murren ü - ber

Jesus

sie. Je - sus a - ber sprach; las - set sie mit

8 6 6 4 6 4

[5]

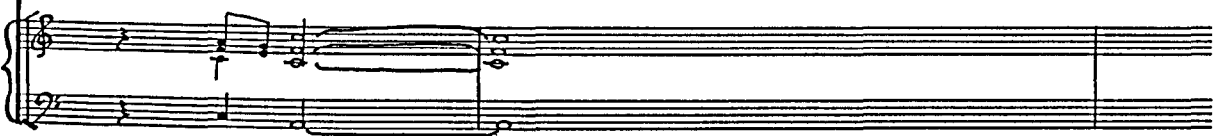


[5]

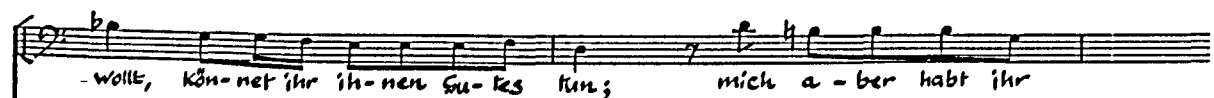


6b

b



6 5 6



b

6  
2 4

b

6  
2 4

[10]



[10]



6

b

Vor - kom - men, mei - nen Leich - nam zu sal - ber zu mei - nem Be - gräb - nis.

6b 5b 6 7

Wahr - lich ich sa - ge euch: Wo dies' E - van - ge - li - um ge -

[15]

6 5 b

pre - di - get wird in al - ler Welt, da wird man auch das sa - gen zu ih - rem Ge -

6b 6b 5b

dächt - nis, das sie jetzt ge - tan hat.

6 4 2 6 5 4



7. [Aria]  
Soprano

[Larghetto] ( $\text{♩} = 84$ )

Flauti

[f] [tr]

[f]

[Larghetto]

Violino 1

[f] tr

[Violino] 2

Violino 2

[f] tr

Viola

Viola

[f]

[f]

Larghetto

Canto

Soprano

[Larghetto]

Continuo

[f]

Basso continuo

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, in 2/4 time. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The key signature has one flat (B-flat). The score includes a key signature change from B-flat to A-flat (indicated by a double bar line and a key signature change symbol). The melody features a trill (tr) and a fermata. The accompaniment includes a trill (tr) and a fermata. The score is marked with a [5] above the Treble staff, indicating a measure rest. The score is written in ink on a single sheet of paper.

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The top staff is in treble clef, the middle staff is in bass clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat). The time signature is 4/4. The music features a melody in the top staff, a bass line in the middle staff, and a piano accompaniment in the bottom staff. The melody includes a trill marked with a 'tr' symbol. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. The score is divided into measures by vertical bar lines.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, in 4/4 time. The key signature is one flat (B-flat). The melody is written in the Treble clef, and the accompaniment is in the Bass clef. The score includes a key signature change from B-flat to A-flat (indicated by a double flat sign) and a time signature change from 4/4 to 3/4 (indicated by a bracketed "5" above the staff). The melody features a prominent eighth-note pattern in the first staff, and the accompaniment consists of a steady eighth-note bass line. The score is written in ink on aged paper.

$\frac{6}{5}$

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, both in treble clef and G major (one sharp). The melody is written on the upper staff, and the accompaniment is on the lower staff. The key signature has one sharp (F#). The time signature is not explicitly written but appears to be 2/4. The melody consists of eighth and sixteenth notes, with some rests. The accompaniment consists of eighth and sixteenth notes, with some rests. The score is labeled 'The Rose Tree' at the top right. There is a bracketed number '[10]' above the final measure of the melody.

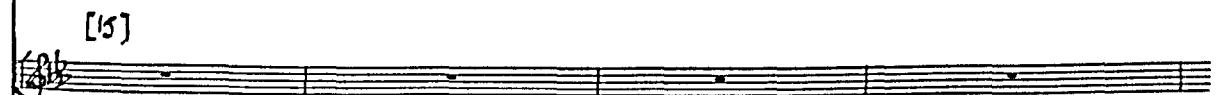
Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The top staff is for the voice, the middle staff is for the piano, and the bottom staff is for the organ. The key signature is one flat (B-flat) and the time signature is 4/4. The music is in a simple, folk-like style. The organ part features a prominent melody in the right hand and a supporting bass line in the left hand. The piano part provides harmonic support with chords and moving lines. The voice part consists of a single melodic line. The score is marked with a [10] at the end, indicating the end of the piece.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, treble and bass clef, in 2/4 time. The key signature is one flat (B-flat). The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is marked with a tempo of 'Allegretto' and a dynamic of 'f'. The score includes a repeat sign and a first ending bracket. The piece ends with a double bar line and a repeat sign.

7      91-8  
7  
7

6      6  
4      4  
     24

6      6  
     24



[1] [20] [20]

Mensch, emp-fin-de doch

4 5 6 4

[25] [25] [25] [25]

Er-bar-men, brich den Hun-gri-

5 5 6 4 5 6 6 6 6 4 7 4



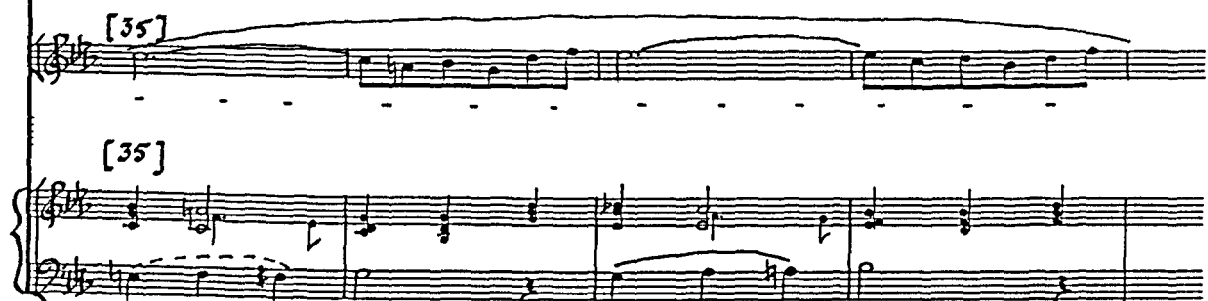
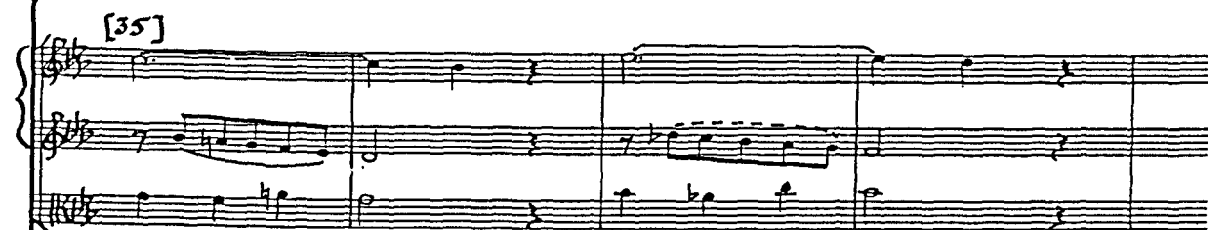
[30]

gen — dein Brot —, klei - de die ent-blo-

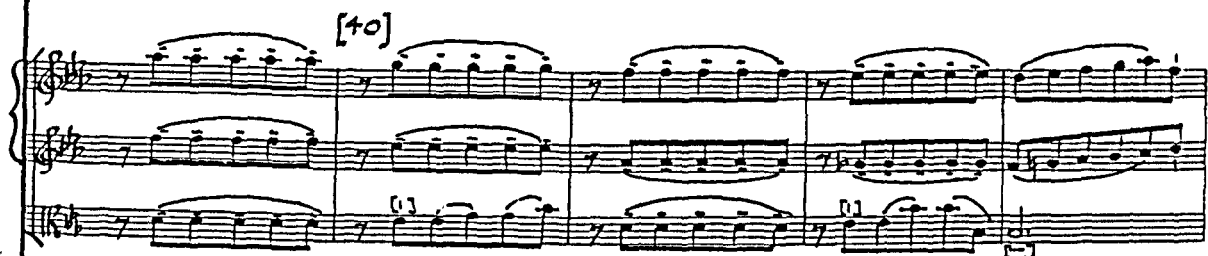
7 9b 8 7 4 5 6 6 9

- bken An - men, wei - - -

5 6 6 6 6 6 5 9b 7 4 4



$\frac{6}{5}$   $\frac{4}{5}$   $8b$   $7b$   $4$   $3$   $\frac{6}{5}$   $8b$   $7$   $4$   $3$



$\frac{7}{4}$   $\frac{6}{4}$   $\frac{7}{4}$   $\frac{6}{4}$

[45]

[f] [tr]

[f]

[45]

f

f

f

[45]

mit, wei - ne mit in ih - re Not,

[45]

6 6 6 7 4 3 6

[50]

[50]

[50]

[50]

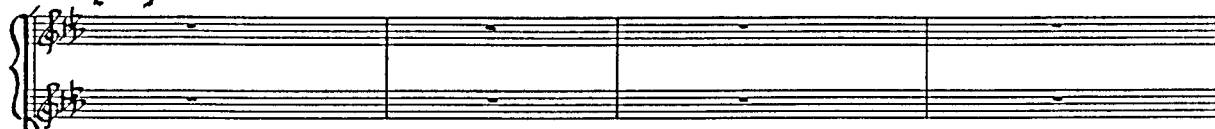
5 6 6 4 6 6 4 6 6 7

First system of musical notation, measures 1-4. The score is written for piano (p) and includes a bass line. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first two measures are marked with a fermata (f). The third measure is marked with a trill (tr) and a bracketed 55. The fourth measure is marked with a trill (tr) and a bracketed 55. The bass line is marked with a 7 5 6 5 7 5 4 #.

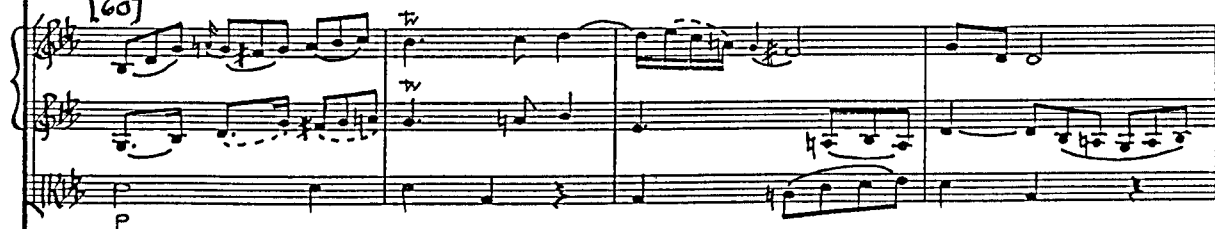
Second system of musical notation, measures 5-8. The score is written for piano (p) and includes a bass line. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first two measures are marked with a fermata (f). The third measure is marked with a trill (tr) and a bracketed 55. The fourth measure is marked with a trill (tr) and a bracketed 55. The bass line is marked with a 6 5 7 6 6 6 #.



[60]



[60]



[60]



[60]



6 5#

6 6 8 6

8

[65]



[65]



[65]



[65]



5#

7 5#

#

7 5#

8b 8

8

7 5#

4

#

6

6

6

8

[70]

[70]

[70]

wei - de die ent-blö - ßen Ar - men,

[70]

6 6 7 4 6 6 6 6 6 6 6 6

[75]

[f]

[75]

[f]

[75]

wei - ne nie — in ih - re Not,

[75]

4 7 7 7 7 7 7 7

in ih-re Not, — wei —

4 4 4 5 6 8b 7b + 4 4

[80]

[80]

[80]

[80]

6 8b 7b + 4 6 8b 7 + 3

[85]

[85]

[85]

[85]

85 86 87 88 89

[90]

[90]

[90]

[90]

[90]

ne mit in ih-re

90 91 92 93 94



[95]

Nicht, brich der Hun - gri - gen dein

mf [P] mf [P] mf [P]

5 4 7 4 7 4 7 9 8 7 4 -

Brot, emp-fin-de doch Er - bar - men, klei - de die

f P f P f P

6 5 7 6 5 6 5 6 5 7

[100]



[100]



[100]

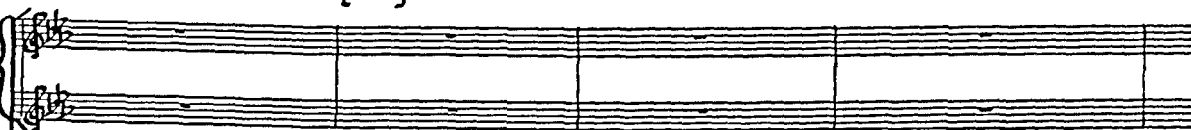


[100]



6 5 6 6 6 6 6 6

[105]



[105]



[105]



[105]



6 9 9 7 7 6 5 6

[110]

[110]

[110]

mit — in ih — re Not, wei — ne mit in

[110]

♭ 6 6 7 4 6  $\frac{5}{3}$  8 5 4 6  $\frac{7}{3}$  9 5

[115]

[a tempo]

[115]

[a tempo]

[ad lib.] [a tempo]

ih — re Not.

[115]

[a tempo]

$\frac{6}{4}$   $\frac{6}{2}$  6 6 6  $\frac{6}{2}$  6

First system of musical notation, measures 1-4. The score is written for piano (p) and includes a grand staff (treble and bass clefs) and a separate staff for the right hand. The key signature is one flat (B-flat). The tempo is marked 6/8. The notation includes various musical symbols such as notes, rests, and dynamic markings.

6 6 6 6 7 4

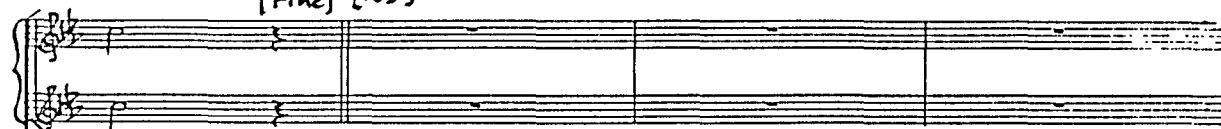
Second system of musical notation, measures 5-8. The score is written for piano (p) and includes a grand staff (treble and bass clefs) and a separate staff for the right hand. The key signature is one flat (B-flat). The tempo is marked 6/8. The notation includes various musical symbols such as notes, rests, and dynamic markings. The system is marked with [120] and [7].

[120] [7]

5 6 6 7 4 8 6 6 5 4

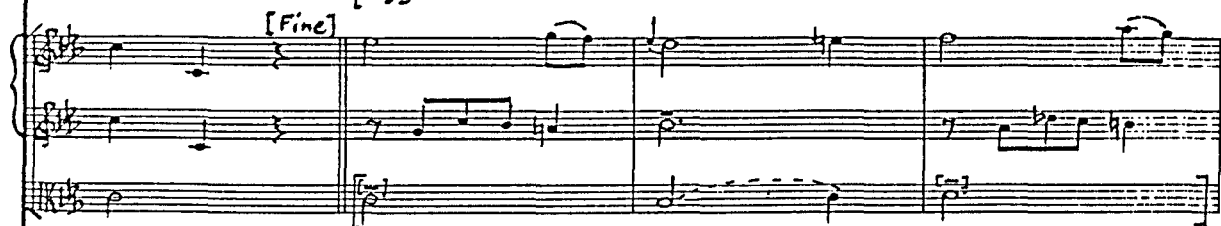


[Fine] [125]



[125]

[Fine]



[125]

[Fine]



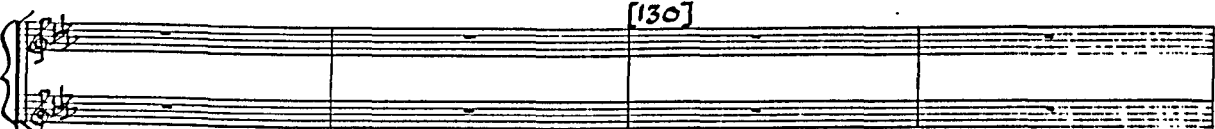
[125]

[Fine]



8 4 3 7 8  
9 5

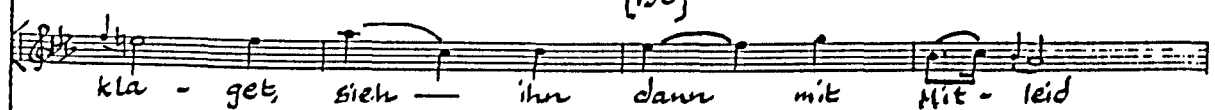
[130]



[130]



[130]



[130]



4 7 6 6 6 6 6

[135]

[135]

[135]

an, dich ihn dann mit mit - leid

[135]

6 6 + 5 6 6 5 6

an. Weist du, was dein Rich - ter sa - get;

4 5

[140]

[140]

[140]

*"Dies, dies*

[140]

[145]

[145]

[145]

*habt ihr mir ge- tan." dein Rich-ter*

[145]

sa- get; Dies, dies, dies habt ihr

[ad lib.] [a tempo] [155]

[ad lib.] [a tempo] [155]

[ad lib.] [a tempo] [155]

mir ge - tan.

[ad lib.] [a tempo] [155]



6                      6  
5  
4                      6  
4  
2                      6                      dal segno

8. [Recitativo]  
Evang[el]ist]

[Tenore]                      Tenore                      Und Ju- das Is- cha- ri- ot,  
Continuo  
Fundamentum

6

ei- ner von den zwöl- fen,                      ging hin zu dem Ho- hen- prie- ster, daß er ihn ver-

6                      6  
5

Handwritten musical score for the song "Da sie das hö-re-ten". The score is written on two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 4/4. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a time signature of 4/4. The melody is written in the top staff, and the accompaniment is in the bottom staff. The lyrics are written below the top staff. The score is divided into two measures by a double bar line. The first measure contains the lyrics "riet, Da sie das hö-re-ten," and the second measure contains "wur-den sie froh und ver-". The score is marked with a [5] above the first measure and a [5] above the second measure. The tempo is marked "Allegretto" and the mood is "Moll". The score is written in ink on a piece of paper with a vertical crease down the middle.

[5]

riet, Da sie das hö-re-ten, wur-den sie froh und ver-

[5]

4 3 6 5

Handwritten musical score for the song "Hie-ßen ihm das Geld zu ge-ben, Und er". The score is written on two staves. The top staff is a single melodic line in G major (one sharp) and 4/4 time. The bottom staff is a piano accompaniment in G major, featuring a bass line and a treble line. The lyrics are written below the top staff. The score is marked with a common time signature 'C' and a key signature of one sharp (F#). The lyrics are: "hie-ßen ihm das Geld zu ge-ben, Und er". The piano accompaniment consists of a simple bass line and a treble line with chords. The score is handwritten and appears to be a personal or working draft.

Handwritten musical score for the song "Der Hirt und das Lamm". The score is written on two staves. The top staff is for the voice, and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 8/8. The lyrics are written below the voice staff.

**Voice Staff:**

- 8 such-te, wie er ihn füg-lich ver-riet, Und am er-sten

**Piano Staff:**

- Accompaniment for the voice, featuring chords and single notes.

**Figured Bass:**

- = 7b 6 b 7b 5

[10]

Ta-ge der sü-ßen Brot, da man das O-ster-lamm op-fer-te, spra-chen

[10]

sei - ne Jüng - er zu ihm;

6 4

9. Coro  
[Die Jünger Jesu]

Coro

[Violino 1] Violino 1

[Violino 2] Violino 2

[Viola] Viola

[Cantore] Soprano

[Alto] Alto

[Tenore] Tenore

[Basso] Basso

[Wo willst du, wo willst du,

[Wo willst du, wo willst du,

[Wo willst du, wo willst du,

[Wo willst du, wo willst du,

Continuo

[Fondamentum]

6 6 6 6

[5]

88

[5]

daß wir hin- geh - en] und be - rei - ten,  
 daß wir hin- geh - en] und be - rei - ten, be -  
 daß wir hin- geh - en und be - rei - ten,  
 daß wir hin- geh - - en und be - rei - ten,

[5]

6 5 5/2 6

6 7

[10]

[10]

und be - rei - ten, daß du das O - - - ster - lamm  
 rei - - - ren, [daß du das O - ster - lamm  
 und be - rei - ten, daß du das O - ster - lamm  
 und be - rei - ten, daß du das O - ster - lamm

[10]

6 7 4

6 4/2 6

6 6 6/5

6/5



[15]

es - sest, daß du das O - ster-lamm es - sest?

es - sest, daß du das O - ster-lamm es - sest?

es - sest, daß du das O - ster-lamm es - sest?

es - sest, daß du das O - ster-lamm es - sest?

[15]

5 5 6 6 7 1 6 3

# 10. [Recitativo] Evangelist], Jesus

Evangelist]

[Tenore]

Tenore

Und er sand-te sei-ner Jüng-er

Continuo

[Fundamentum]

6/8

Jesus

zween und sprach zu ih-nen; Setzt hin in die Stadt, und es

6 6/8

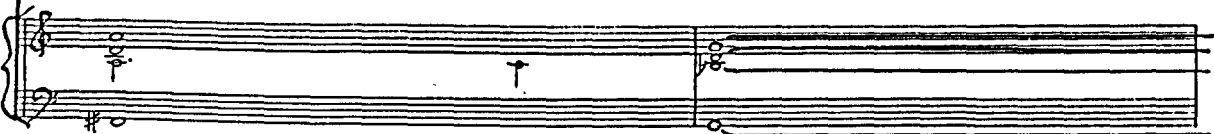
[5]



[5]

7  
5  
45  
3

6

6  
4

6

5

b

[10]



[10]



6

b

4

ci - nen gro - ßen Saal zei - gen, der ge - pfla - stert und be - rei - tet

6 2 6 5

[15] Evang[elist]

ist, da - selbst rich - tet für uns zu. 8 Und die

[15]

b 6 2 4 6 7 3

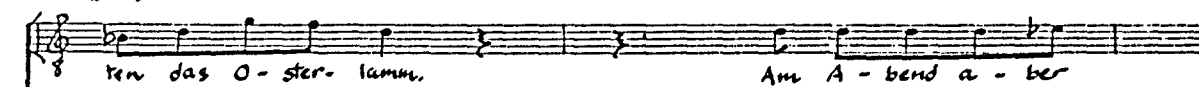
8 Jüng - er ging - en aus und ka - men in die Stadt und

6

8 fan - den's, wie er ih - nen ge - sagt hat - te, und be - rei - te -

5 b

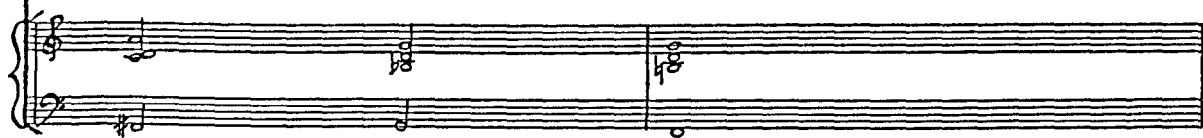
[20]



[20]



+ \* 6

6  
5

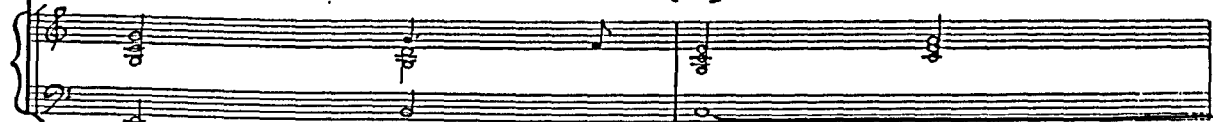
4

6  
2

[25] Jesus



[25]



6

6

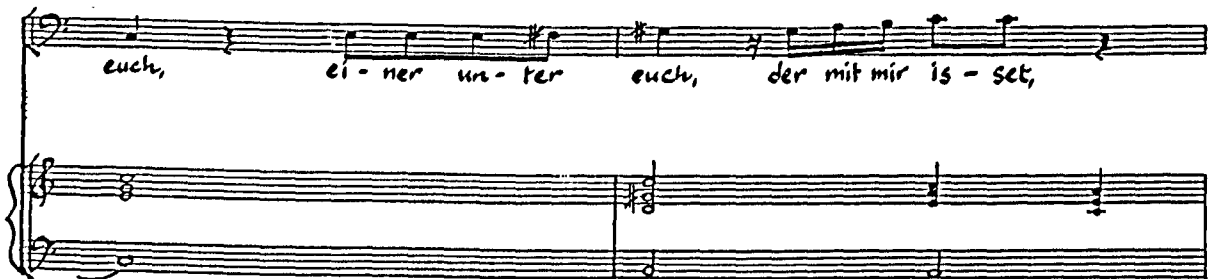
euch,

ei -

ner un -

ter euch,

der mit mir is - set,



8



wird mich ver-ra-ten.

6b      6 7 5

## 11. Choral

Canto Soprano Wo soll ich, der du al-les weißt,

Choral Alto Wo soll ich, der du al-les weißt,

Strom[enti] Tenor Wo soll ich, der du al-les weißt,

coll. Voci Bassa Wo soll ich, der du al-les weißt,

Continuo

Fundamentum

6      6 6 6 #

[5]

mich wen-den hin für dei-nem Geist? Wo soll ich dei-nem

mich wen-den hin für dei-nem Geist? Wo soll ich dei-nem

[5]

6 6 7 # 7 # 6

An-ge-sicht ent-geh-en, daß ich's seh-e nicht?

An-ge-sicht ent-geh-en, daß ich's seh-e nicht?

6 5 7 5 7

## 12. [Recitativo]

Evang[el]ist], Jünger Jesu, Jesus

Evang[el]ist]

[Tenore] K Tenore

Und sie wur-den trau-rig und

Continuo

[Fundamentum]

76

Jünger Jesu

[a tempo]

sag-ten zu ihm, ei-ner nach dem an- dern; Bin ich's, bin

a tempo

7 7

[5] **Evang[el]ist**  
[recitativo] [a tempo]

ich's, bin ich's? Und der an - de - re;

[5] [recitativo] [a tempo]

7 6 7 7 7

**Jünger Jesu** **Evang[el]ist**  
[recitativo]

Bin ich's, bin ich's, bin ich's? Er

[recitativo]

7 6 7 7 7

**Jesus**

ant - wor - tet und sprach zu ih - nen: Ei - ner aus den Zwöl - fen, der

6 5 b

[10]

mit mir in die Schüs - sel tau - chet. Zwar des

[10]

6 5 b 7 6

Men-schen Sohn ge-het hin, wie von ihm ge-schrie-ben steh-et.

6/3    b    6/4    6

[15]

Weh - e a - ber dem Men - schen, durch wel - chen des Men - schen

[15]

5    7st    9/7    6

Sohn ver - ra - ten wird, es wä - re dem - sel - ben Men - schen

6b/5    6b/4    7    6

bes-ser, daß er nie ge-bo-ren wä-re.

6/4    4    #    #

Choral

Soprano

Alto

Strom[enti] coll.

Tenore

Voci

Basso

O weh dem- sel- ben, wel- cher hat des  
Und nur auf Er- den früh und spät nach

Continuo

Fundamentum

6  $\frac{6}{4}$  3 6  $\frac{7}{5\sharp}$  6 5

[5]

Her- ren Wort ver- ach - tet, Der wird für- wahr gar kahl be-  
gro- ßem Gut ge- trach - tet.

Her- ren Wort ver- ach - tet, Der wird für- wahr gar kahl be-  
gro- ßem Gut ge- trach - tet.

[5]

6 6 6 4 3 9 7 7 5 6 #

[10]

steh'n und mit dem Sa- tan müs- sen geh'n von Chris- to

steh'n und mit dem Sa- tan müs- sen geh'n von Chris- to

[10]

6 6 6 5 6 # 6  $\frac{6}{4}$



in die Höl - le.

in die Höl - le.

6 6/5 8 7

14. [Recitativo ed arioso]  
Evangelist, Jesus

Evangelist

[Tenore] Tenore

8 Und in-dem sie a-ßen, nahm

Continuo

[Fondamento]

8 Je - sus das Brot, dan-ke't und brach's und gab's ih - nen und

5 6 8 6/5

## Jesus [5]

sprach: Neh - met, es - set, das ist mein

a tempo un poco lento.

[5]

♯ 4 6 ♯ 8 6 ♯ 6 5 ♯ 6 4 ♯

## Evang[elist]

[recitativo]

leib. 8 Und er nahm den Kelch und dan - ket und

recit[ativo]

♯ 6

gab ih-nen den, und sie trun-ken al-le dar-aus,

6 5 8 5 4 7 5 4

## Jesus

[10] und er sprach zu ih-nen: Das ist mein Blut des

[10] [a tempo un poco lento]

6 6 6 6 6 6

neu-en Tes-ta-ments das für vie-le ver-gos-sen wird. für vie-

6 7 6 7 6 #

[15] [recitativo]  
- le, für vie-le ver-gos-sen wird. Wahr-lich ich sa-ge  
[15] recit[at]ivo

6 6 6/4 6/5 # 6 6

euch, daß ich hin-fort nicht trin-ken wer-de vom Ge-wäch-se des

6 5

[20]  
Wein-stocks, bis auf den Tag, da ich's neu trin-ke in dem Reich Got-tes.  
[20]

f 6 f f

15. [Aria e Coro]  
Alto

[allegretto] (♩ = 54)

Oboi

Corni per G

Corni G

Violino I

Violino II

Viola

Alto

Continuo

Banjo

[mf]

[mf]

[mf]

[mf]

[mf]

6 7 6 6 8 6

2 2 2 2

6 7 6 5 6 5 6 5 4 3 6



[5]

[5] [w]

[5]

[5]

[5]

7<sub>4</sub> 6<sub>5</sub> 7<sub>4</sub> 4<sub>4</sub> 3 4 3 6 6 5

This musical score page, numbered 104, features a piano accompaniment and a string quartet. The piano part is written in G major and 3/4 time, spanning five systems. The first system consists of two empty staves. The second system shows the piano's right and left hands with eighth-note patterns. The third system is more complex, with the right hand playing sixteenth-note runs and the left hand playing eighth notes, including trills. The fourth system is another empty set of staves. The fifth system continues the piano's eighth-note pattern. The string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) is represented by four staves. The Violin I and II parts have melodic lines with trills, while the Viola and Cello/Double Bass parts provide harmonic support with eighth-note patterns. Fingering numbers (6, 7, 6) are indicated below the piano's left hand in the final system.

6 7 6

6 7 6

[10]

[10]

[10] tr

[tr]

[10]

[10]

6  
1/2  
6  
9 8  
6  
4  
4  
3  
7

This musical score is for a piano and guitar duo. It consists of five systems of staves. The first system shows empty staves for both instruments. The second system begins the composition with a treble clef and a key signature of one sharp (F#). The piano part (left staff) features a melodic line with trills and grace notes, while the guitar part (right staff) provides a harmonic accompaniment with chords and single notes. The third system continues this pattern with more complex piano textures. The fourth system shows the piano part with a more active, flowing line. The fifth system concludes the piece with a final chordal structure. Fingering numbers (5, 7, 6, 5) are indicated below the guitar staff in the final system.

5 7 6 5

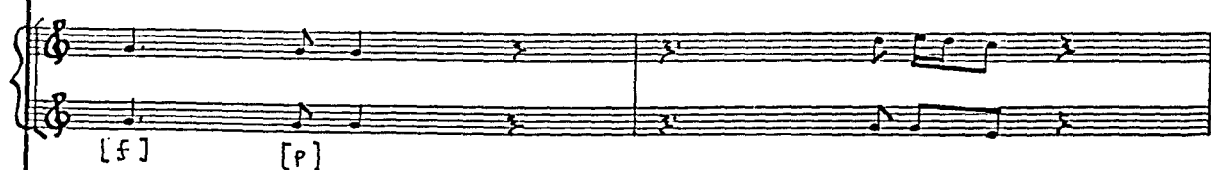
The musical score is arranged in two systems. The first system consists of two staves for piano accompaniment, each with a grand staff (treble and bass clef). The second system includes a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "Wenn euch eu - re Sün - den drük - ken." The piano accompaniment for the second system is written in a grand staff. It includes chords and arpeggios. Some measures are marked with the numbers 6 and 7, indicating specific chords or fingerings. The score is written in a clear, handwritten style.



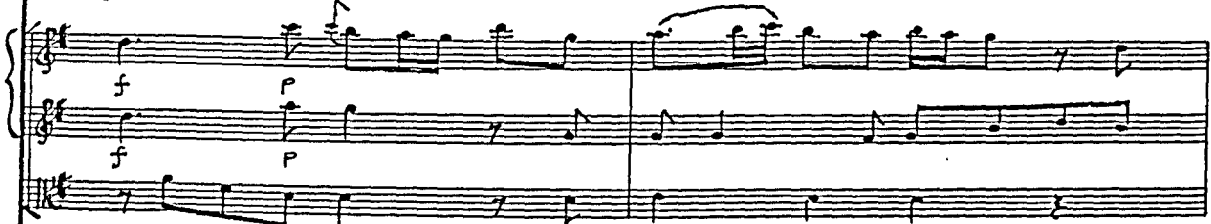
[15]



[15]



[15]



[15]



[15]



The musical score is arranged in five systems. The first two systems consist of empty grand staves (treble and bass clef). The third system introduces the piano accompaniment with a treble and bass staff, featuring a rhythmic pattern of eighth and sixteenth notes. The fourth system adds a vocal melody line in the treble staff, with German lyrics underneath. The fifth system continues the piano accompaniment and vocal melody, with figured bass notation (6, 6, 6, 7/5, 6, 5) written below the bass staff.

**Lyrics:**  
 schmek- ket und seh- et, wie freund- lich er ist, und

**Figured Bass:**  
 6 6 6 7/5 6 5

[20]

[20]

[mf]

[mf]

[20]

[mf]

[mf]

[mf]

[20]

[20]

schmek- ket und sch- et, wie freund

[mf]

♯ 7 ♯ 6 5 6 5

This musical score is for page 111 and consists of five systems of staves. The first system features a grand staff (treble and bass clef) with two empty staves. The second system also has a grand staff, with the treble staff containing a melodic line starting with a 7-measure rest, and the bass staff containing a similar line. The third system is more complex, featuring a grand staff with multiple voices. The treble staff has a melodic line with slurs and ties. The bass staff has a similar line with slurs and ties. There are also two staves in the middle, likely for a vocal part, with notes and rests. The fourth system shows a single staff with a melodic line. The fifth system shows a grand staff with a melodic line in the treble staff and a bass line in the bass staff. Below the fifth system, there are numerical figures: 6/5, 6/5, 7, 6, 4, 6.

6/5      6/5      7      6      4      6

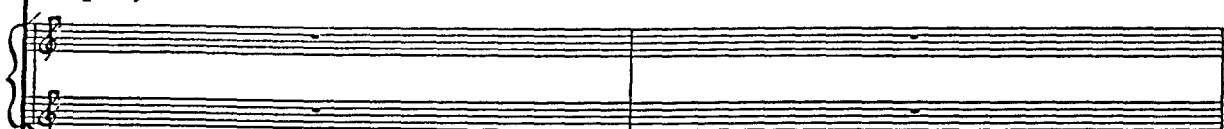
Handwritten musical score for piano, page 112. The score consists of five systems of staves. The first two systems are empty. The third system has three staves with handwritten notes and dashed circles. The fourth system has one staff with handwritten notes. The fifth system has two staves with handwritten notes and fingerings (7, 6, 7, 6, 7, 6, 7/5/2).



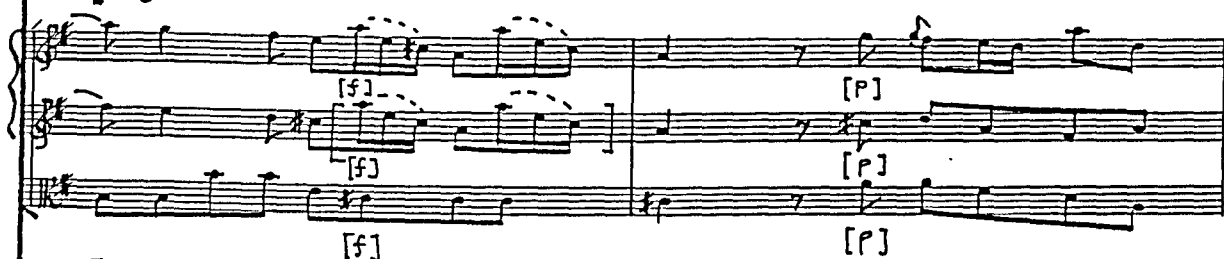
[25]



[25]



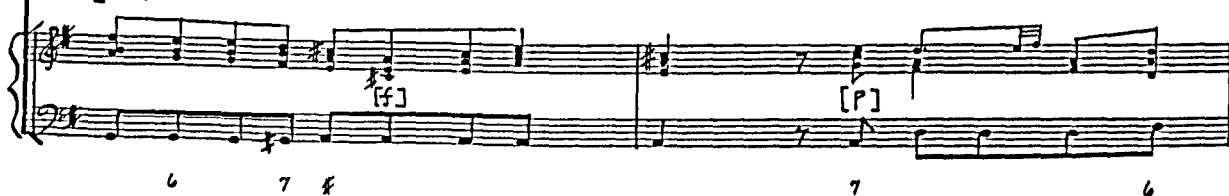
[25]



[25]



[25]



The musical score is written for piano and voice. It consists of five systems of staves. The first two systems are for the piano accompaniment, each with a grand staff (treble and bass clef). The third system is for the voice, with a single staff. The fourth system is for the piano accompaniment, and the fifth system is for the voice. The lyrics are in German: "freund - lich, wie freund - lich er ist." The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte). There are also some performance instructions like *tr* (trill) and *tr* (trill) above notes. The bottom of the page shows the fingerings for the piano accompaniment: 5, 8, 6, 6, 6, 4, 5.

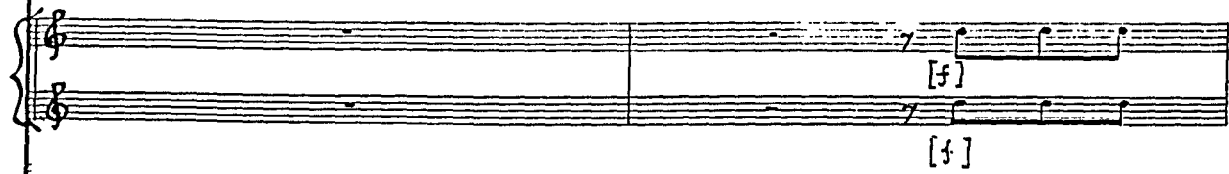
freund - lich, wie freund - lich er ist.

5 8 6 6 6 4 5

[30]



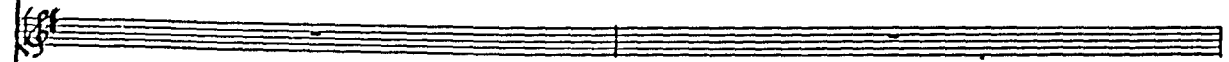
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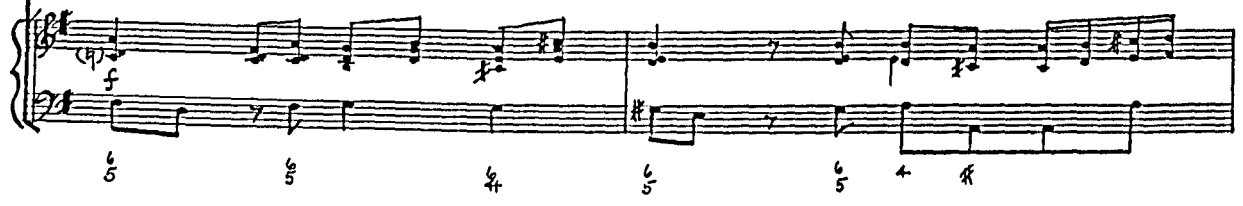
[30]



[30]



[30]



6/5

6/5

4/4

6/5

6/5

4/4

4/4

This musical score is for a piano and voice piece, page 116. It features five systems of staves. The first system consists of two empty piano staves. The second system shows a piano accompaniment with eighth-note patterns in both hands. The third system is the most complex, featuring a vocal line with trills marked [tr] and a piano accompaniment with various ornaments and trills. The fourth system consists of two empty piano staves. The fifth system shows a piano accompaniment with a bass line that includes figured bass notation (6 5, 6 5, 5, 6, 6) and a treble line with eighth-note patterns.

The score is written for piano and voice. The key signature is one sharp (F#). The time signature is 4/4. The piano part is written in treble and bass clefs. The vocal part is written in treble clef. The score includes various musical notations such as trills, ornaments, and figured bass.

This musical score is for page 117 and consists of five systems of staves. The first system has two empty staves. The second system has two staves with a simple melody. The third system is the most complex, featuring a piano accompaniment with sixteenth-note patterns and a vocal line with a trill. The fourth system has two empty staves. The fifth system has two staves with a melody. Below the staves, there are fingerings and dynamics: '4', 'f', '6', '7', '6', '6', '4', '+', and 'f'.

4 f 6 7 6 6 4 + f



[35]



[35]



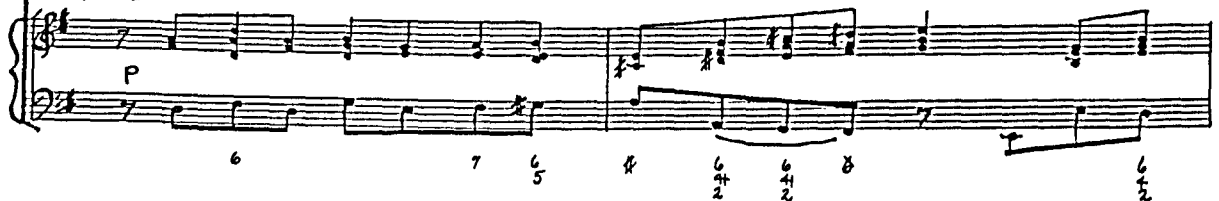
[35]



[35]



[35]



Handwritten musical score for piano and voice. The score is written on five systems of staves. The first system shows empty piano staves. The second system shows a piano accompaniment. The third system shows a piano accompaniment with dynamics *f* and *p* and the instruction *[sempre p]*. The fourth system shows a vocal line with the lyrics: *kommt, kommt, kommt, der Herr will euch er-quick-en,*. The fifth system shows a piano accompaniment with the instruction *[sempre p]* and figured bass notation: *6 5 6 6 6 5 6 5*.

[sempre p]

kommt, kommt, kommt, der Herr will euch er-quick-en,

[sempre p]

6 5 6 6 6 5 6 5

[40]

[40]

[40]

[40]

[40]

wenn euch eu - re Sün - den drük - ken,

6

6

7

6

5

6

4

2

6

4

6

4

6

4

musical score for page 121, featuring piano and vocal staves. The score includes dynamic markings such as *[f]*, *[P]*, *f*, *p*, and *[sempre p]*. The lyrics are in German: "kommt, kommt, kommt, der Herr will euch er-quick-ken, und". The piano part includes figured bass notation at the bottom: 7, 6/5, 6, 6/5, 6/4, 5/3.

[f] [P]  
[f] [P]  
f p  
f p  
[sempre p]  
kommt, kommt, kommt, der Herr will euch er-quick-ken, und  
[sempre p]  
7 6/5 6 6/5 6/4 5/3

schmek- ket und sch- et, wie freund

*mf* *[mf]* *[tr]* *[tr]*

74 6 54 6 54



[45]

[45]

[45]

[45]

[45]

6 5 4 6

This musical score is for page 124 and consists of five systems of staves. The first two systems are for piano accompaniment, each with a grand staff (treble and bass clef). The third system is for a vocal line, featuring a single staff with a treble clef and a key signature of one sharp (F#). The fourth system is for piano accompaniment, with a grand staff. The fifth system is for a vocal line, with a single staff and a key signature of one sharp. The score includes various musical notations such as notes, rests, and slurs. The piano accompaniment in the third system features a complex rhythmic pattern with many beamed notes and slurs. The vocal line in the third system has a melodic line with a trill marked 'tr' and a fermata. The piano accompaniment in the fourth system has a bass line with a 6/5 interval marked. The vocal line in the fifth system has a melodic line with a 6/5 interval marked.

6 6 6 5

[50]

[50]

[50]

[50]

[50]

lich, wie freund- lich er ist,

[50]

$\frac{6}{5}$  6 7  $\frac{6}{4}$   $\frac{5}{3}$

6 5 6 5 6 6 5 6 5 6

kommt, kommt, kommt, der Herr will euch er-quick-ken, und

[sempre p]

schmek- ket und seh- et, wie freund- lich er ist.

7 6 6 6 5 4 6 7 6 7



[55]



[55]



[55]



[55]



[55]



[illegible]

[60]



[60]



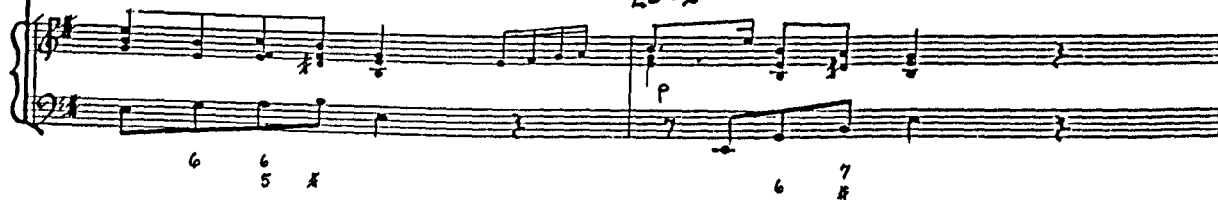
[60]



[60]



[60]



Singt des Danks er -

hab' - ne hie - der, fällt im heil' - gen

6 5 7 6 7 4 3

7 5q 7q 7 6 5q 6 5q 6

Schmuck - ke nie- der, und schmek- ket und\_ sch- et, wie



[65]



[65]



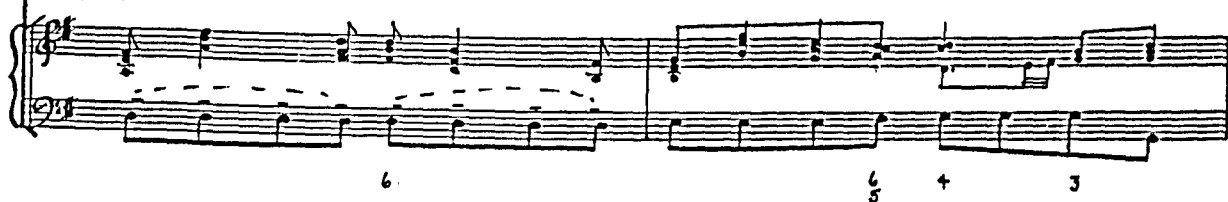
[65]



[65]



[65]



lich er ist, schmek-ket und seh-et, wie Freund

7 (6) 7  $\frac{6}{5}$   $\frac{6}{5}$

[70]

[70]

[70]

[70]

[70]

6 5 6 5 6 6/2

Musical score for piano and voice, page 136. The score includes piano accompaniment and a vocal line with German lyrics. The piano part features complex textures with sixteenth and thirty-second notes, and dynamic markings like [f] and [p]. The vocal line includes lyrics: "lich, wie freund-lich er ist, wie freund-lich, wie". The bottom of the page shows fingerings for the left hand: 6, 6, 5, 3, 7, 7.

musical score for piano and voice, page 137.

The score consists of five systems of staves. The first system shows empty staves for piano and voice. The second system shows piano accompaniment with dynamics  $[f]$  and  $[f]$ . The third system shows piano accompaniment with dynamics  $p$ ,  $f$ , and  $p$ , and accents  $[acc]$  and  $[acc]$ . The fourth system shows the vocal line with lyrics: "freund-lich er ist, wie freund-lich, wie freund-lich er". The fifth system shows piano accompaniment with dynamics  $f$  and  $p$ .

Lyrics: freund-lich er ist, wie freund-lich, wie freund-lich er

Measure numbers: 5, 6, 7, 8



[75] (♩ = 76)

[ff]

[ff]

[75]

[ff]

[ff]

[75]

[ff]

[ff]

[ff]

[75]

[ff]

[ff]

[ff]

[ff]

ist, Dir, Hei - land, dir weihn wir die

Dir, Hei - land, dir weihn wir die

Dir, Hei - land, dir weihn wir die

Dir, Hei - land, dir weihn wir die

[75]

ff

6

6

The musical score is written for piano and voice. It consists of five systems of music. The first two systems are instrumental for piano. The third system is instrumental for piano with some vocal lines. The fourth system is for voice with lyrics in German. The fifth system is instrumental for piano.

The lyrics for the voice parts are:

freu - dig - sten Trie - be, wir frei - sen die  
 freu - dig - sten Trie - be, wir frei - sen die  
 freu - dig - sten Trie - be, wir frei - sen die  
 freu - dig - sten Trie - be, wir frei - sen die

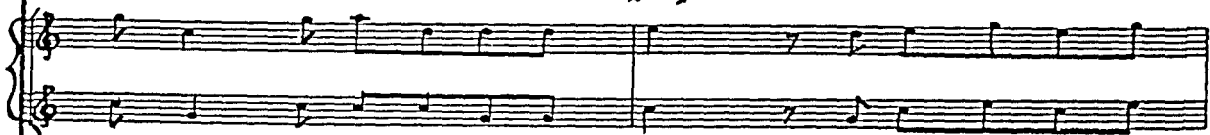
The piano accompaniment includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like *pp* (pianissimo). There are also some performance instructions like *tr* (trill) and *[bw]* (basso continuo).

At the bottom of the page, there are some numbers: 4 3, 6, 7 6.

[80]



[80]



[80]



[80]

Vocal parts for the fourth system, measures 80-81. The lyrics are: "Wun - der der gött - lich - en Lie - be und". There are four staves, each with a different vocal line (Soprano, Alto, Tenor, Bass) and the same lyrics.

Wun - der der gött - lich - en Lie - be und

Wun - der der gött - lich - en Lie - be und

Wun - der der gött - lich - en Lie - be und

Wun - der der gött - lich - en Lie - be und

[80]



6

+ 3

6 5  
+ 3

Handwritten musical score for a song, page 141. The score is in 4/4 time and features a piano accompaniment and a vocal melody. The piano part includes various chords and arpeggios, with some notes marked with brackets like [h] and [w]. The vocal part has four staves, each with a different vocal line. The lyrics are in German.

schmek - ken und seh - en, wie freund - lich du bist, dir,  
 schmek - ken und seh - en, wie freund - lich du bist, dir,  
 schmek - ken und seh - en, wie freund - lich du bist, dir,  
 schmek - ken und seh - en, wie freund - lich du bist, dir,

74 6 54 74 6 5 4 5

Hei-land, dir weihn wir die freu - dig - sten Trie - be, wir

Hei-land, dir weihn wir die freu - dig - sten Trie - be, wir

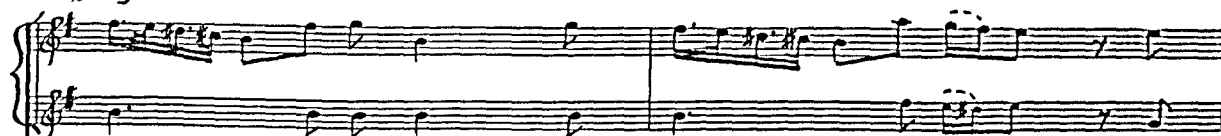
Hei-land, dir weihn wir die freu - dig - sten Trie - be, wir

Hei-land, dir weihn wir die freu - dig - sten Trie - be, wir

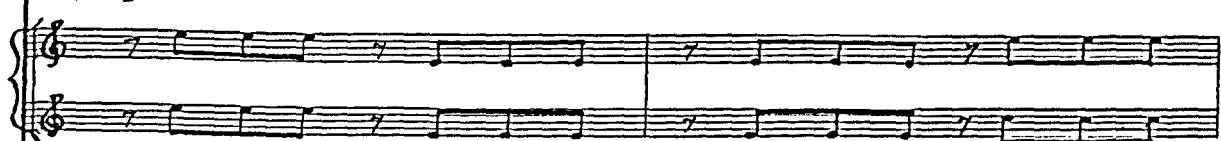
7 6/5 7 6 # 6 7/#



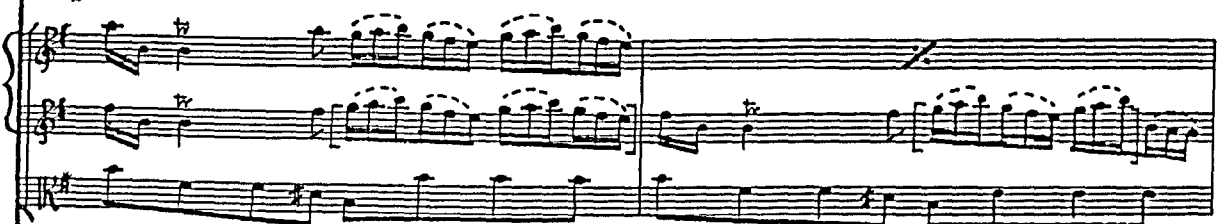
[85]



[85]



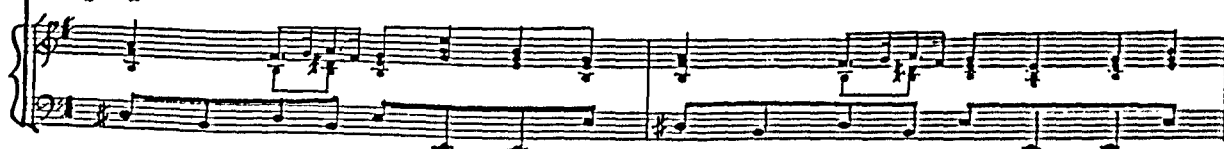
[65]



[85]

frei - sen die Wun - der der gött - lich - en lie - be, und  
 frei - sen die Wun - der der gött - lich - en lie - be, und  
 8 frei - sen die Wun - der der gött - lich - en lie - be,  
 frei - sen die Wun - der der gött - lich - en Lie - be,

[85]



6 7 6 7

6 7 6 7

schmek - ken und seh - en, wie freund - lich du bist, wie  
 schmek - ken und seh - en, wie freund - lich du bist, wie  
 und schmek - ken und seh - en, wie freund - lich du bist, wie  
 und schmek - ken und seh - en, wie freund - lich du bist, wie

7 6 5 9 8 6 5 6 5

[90]

[90]

[90]

[90]

freund - lich, wie freund - lich, wie

freund - lich, wie freund - lich, wie

freund - lich, wie freund - lich, wie

freund - lich, wie freund - lich, wie

[90]

6 7 6 6 7 6

freund - lich du bist, wie freund - lich du bist, und

freund - lich du bist, wie freund - lich du bist, und

freund - lich du bist, wie freund - lich du bist, und

freund - lich du bist, wie freund - lich du bist, und

4/2 6 6 4 5 3 7

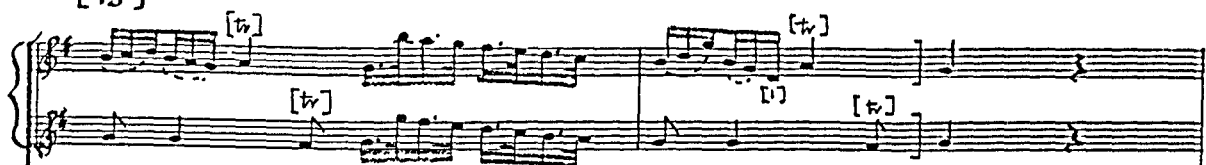
The musical score consists of several systems. The first system shows a piano introduction with trills marked [tr]. The second system continues the piano accompaniment. The third system includes a vocal line with trills and piano accompaniment. The fourth system features four vocal parts (Soprano, Alto, Tenor, Bass) with the lyrics: "schmek-ken und seh-en, wie freund-lich, wie freund-lich, wie". The fifth system continues the vocal parts and piano accompaniment. The sixth system shows the piano accompaniment with a final cadence.

schmek-ken und seh-en, wie freund-lich, wie freund-lich, wie  
 schmek-ken und seh-en, wie freund-lich, wie freund-lich, wie  
 schmek-ken und seh-en, wie freund-lich, wie freund-lich, wie  
 schmek-ken und seh-en, wie freund-lich, wie freund-lich, wie

5 7 7 7 6 6 7



[95]



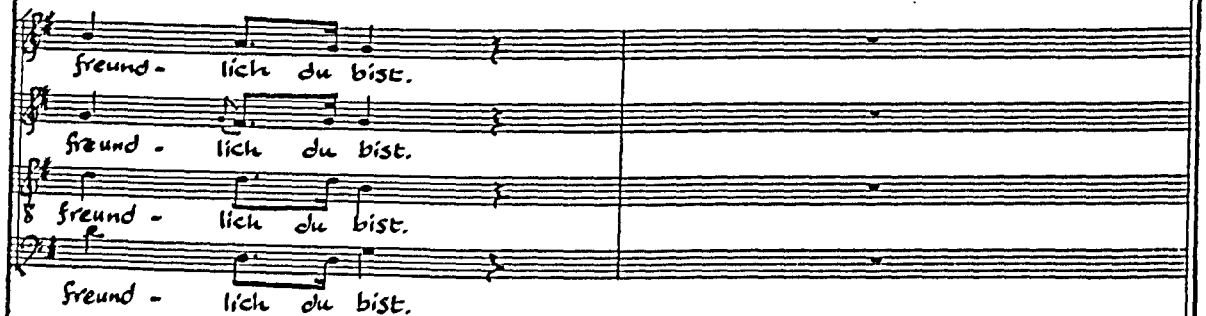
[95]



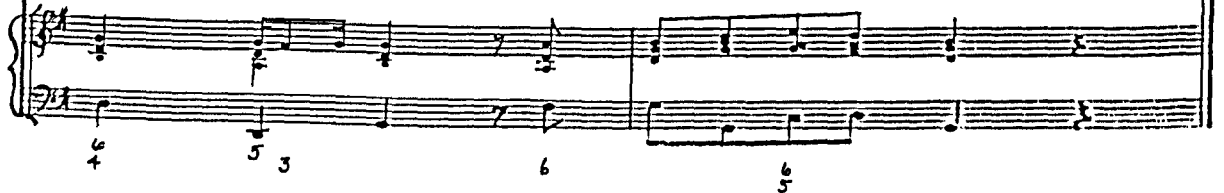
[95]



[95]



[95]



16. [Recitativo ad oration]  
 Evangelist], Jesus, Petrus

Evangelist]

Tenore

Continuo

[Fondamentale]

Und da sie den hob-ge-

6

sang ge-sprach-en hat-ten, ging-en sie hin-aus an den Öl-berg, und

5

[5] Jesus

Je-sus sprach zu ih-nen: Ihr wer-det euch in die-ser

[5]

6 5

Nacht ab-le an mir är-geru. Denn es steh-et ge-schrie-ben: Ich

7 6 2 6

[a tempo]

wer - de den Hir - - ten schla - gen, ich wer - de den

a tempo

6 6 4

[10]

Hir - ten schla - gen und die Scha - fe der Her - de wer - den sich zer -

[10]

6 7 6 6 7b 7b

streu

6 4 6 6 5 6

[15] [recitativo]

en, A - ber nach - dem ich

[15] rec[ita]tivo

5 6 6 7 6 5

auf - er - steh - e, will ich vor euch hin - geh - en in Sa - li -

6  
5

Evang[elist]

Petrus

lä - a. 8 Pe - trus a - ber sagt zu ihm; Und wenn sie sich

6 7  
#

6  
5

[20]

al - le är - ger - ten, so woll - te ich doch mich nicht är - gern.

[20]

7  
#

6 7  
4 #

Evang[elist]

Jesus

Und Je - sus sprach zu ihm; Wahr - lich ich sa - ge dir,

6

6

[25]

heu-te in die-ser Nacht, e-he-dem der Hahn zwei-mal kräh-et, wirst

[25]

5

Evang[elist]

du mich drei-mal ver-leug-nen 8 Er a-ber redet noch wei-ter;

6  
56  
5

Petrus

8 Ja, wenn ich mit dir auch ster-ben müß-te, woll-te ich dich nicht ver-

6

5

6  
4  
2

[30]

8 leug-nen.

[30]

F#

F#



Choral Strom[enti] coll. voci

Choral Strom[enti] coll. voci

Canto Soprano

Alto

Tenore

Basso

Continuo

Fundamentum

Hilf, daß ich stets sorg-fäl-tig  
Ein gut Ge-wis-sen auch da-

Hilf, daß ich stets sorg-fäl-tig  
Ein gut Ge-wis-sen auch da-

# 8 6 5 7 #

[5]

sei, den Glau-ben zu be-hal-ten, daß ich sei  
bei, und daß ich so mög' wal-ten,

sei, den Glau-ben zu be-hal-ten, daß ich sei  
bei, und daß ich so mög' wal-ten,

# 7 6 5 8 6 # 7 6

[5]

[10]

lau-ter in der Zeit, ohn' An-stoß, mit Ge-rech-tig-keit

lau-ter in der Zeit, ohn' An-stoß, mit Ge-rech-tig-keit

[10]

# 7 6 8 # 7 5 # #

er-füllt und ih-ren Früch-ten.

er-füllt und ih-ren Früch-ten.

6 6 6 #

18. [Recitativo ed arioso]  
Evang[elista], Jesus

Evang[elista]

Tenore

Tenore

Des-sel-ben glei-chen sag-ten sie

Continuo

[Fondamentum]

6

al-le. Und sie ka-men zu dem Ho-fe mit Na-men Seth-se-ma-ne.

6 5  
4 #

6  
4  
2

6

[5]

Jesus

Und er sprach zu sei-nen Jüng-ern: Setz-et euch hie,

6 4 2

Evang[el]ist

bis daß ich hin-geh-e und be-te, Und nahm zu sich

6 5 7

Pe-trum und Ja-ko-bum und Jo-han-nem, und fing an zu

7 4

[10]

[adagio]

Zit-tern und zu za-gen; und er sprach zu ih-nen:

[10]

6 4 2 6 7 6 7 6 4 4

adagio

## Jesus

Mei - ne See - le ist be - trü - bet bis

The first system of the musical score for 'Jesus' features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line is in G major, with a key signature of one sharp (F#). The piano accompaniment is in 4/4 time, with a bass line that is mostly eighth notes and a treble line with chords and eighth notes. Below the piano part, there are figured bass notations: 6, 6, 8 5b, 6b, 6 5, 6b 4, 6, 6, 6, 6b 6, 5.

[15]

an den Tod, ent - hal - tet euch hier und

The second system of the musical score for 'Jesus' continues the vocal and piano parts. The vocal line has a measure rest for 15 measures, indicated by [15]. The piano accompaniment continues with similar patterns. Below the piano part, there are figured bass notations: b, 6 4b, 8, 8, 6, 9 8 6.

[15]

wa - chet, wa - chet, wa - chet!

The third system of the musical score for 'Jesus' features the vocal line and piano accompaniment. The vocal line has a measure rest for 15 measures, indicated by [15]. The piano accompaniment continues with similar patterns. Below the piano part, there are figured bass notations: 6 5b, 8, 6, 2, 6 4, 5 4.

## 19. Choral

Choral [Strumenti coll. voci]

Choral [Strumenti coll. voci]

**Canto** **Soprano** Wa- che, daß dich Sa- rang list nicht im  
Weil er sonst be- hen- de ist, daß er

**Alto** Wa- che, daß dich Sa- rang list nicht im  
Weil er sonst be- hen- de ist, daß er

**Tenore** Wa- che, daß dich Sa- rang list nicht im  
Weil er sonst be- hen- de ist, daß er

**Basso** Wa- che, daß dich Sa- rang list nicht im  
Weil er sonst be- hen- de ist, daß er

**Continuo**

**Fondamentali**

[5]

Schlag an- tres - se, und Gott giebt, die er liebt, oft in  
dich be- äf - fe

Schlag an- tres - se, und Gott giebt, die er liebt, oft in  
dich be- äf - fe

[5]

6 8 4 3 7 6 7 6 7 4 6 6

[10]

Sei- ne Stra - fen, wenn sie sich er- schla - fen.

Sei- ne Stra - fen, wenn sie sich er- schla - fen.

[10]

6 4 4 6 6 6 8 4 3 7



20. [Recitativo ad. m. loco]  
Evangelist, Jesus

Evang[elist]

Musical score for the first system. The Tenore part is on a single staff with a treble clef and a key signature of one flat. The Continuo part is on two staves (treble and bass) with a C-clef on the treble staff and a bass clef on the bass staff. The lyrics are: "Und ging ein we - nig".

Musical score for the second system. The Tenore part continues with the lyrics: "für. baß, fiel auf die Er - de und be - tet, daß, so es mög - lich wä - re, die". The Continuo part has figured bass notation: 7, 6b, 7b.

Musical score for the third system. The Tenore part is marked [5] and [adagio]. The lyrics are: "Stun - de vor ü - ber - ging - e, und sprach: Ab -". The Continuo part is marked [5] and [adagio]. The figured bass notation includes: 6 2, 6, 6, #, #, 6, 6.

Musical score for the fourth system. The Tenore part continues with the lyrics: "ba, mein Va - ter, es ist dir al - les". The Continuo part has figured bass notation: 6b, 6b, 4, 6, 6, 6, 6.

mög - lich, ü - ber - he - be mich die - ses Kelche, doch

6b b 7 5b # 7 5 6 b

[10]

nicht, was ich will, was ich will nicht,

5 5 6 5 6 5 7 # b 8 6 b

son - dern was du willst.

6 5 4 7 b

21. [Recitativo]  
Evangelist, Jesus

Evang[elist]

Tenore Tenore Und kam und fand sie

Continuo Continuo

Fondamentum 6 5b

## Jesus

schla-fend und sprach zu Pe-trus: Si-mon, schla-fest du?

[5]

Ver-mach-test du nicht ei-ne Stun-de zu wa-chen? Wä-chet und

[5]

be-let, daß ihr nicht in Ver-such-ung fal-let. Der Geist ist

wil-lig, a-ber das Fleisch ist schwach.

## [10] Evang[elist]

8 Und ging wie-der hin und be-tet und sprach die-sel-bi-gen

[10]

7b  
5

Wort. Und kam wie-der, und fand sie a-ber-mal schla-fend, denn ih-re

b 6/4 6

## [15]

Au-gen wa-ren voll Schlafs, und wuß-ten nicht, was sie ihm ant-wor-te-ten.

[15]

6 6 + 3

8 Und er kam zum drit-ten-mal und sprach zu ih-nen;

b 6

## Jesus

Auf! wollt ihr nun schlafen und ruhen? Es ist genug, die Stunde ist

6b  
4b  
2b

6

6

[20]

kom-men. Sie - he! des Men-schen Sohn wird ü - ber-

[20]

6

6  
4  
2

ant-wor-ket in der Sün - der Hän-de, steh-et auf, las-set uns

6

6

[25]

geh-en! sieh-e, der mich ver-rät, ist nah-e.

[25]

7b  
5b

6  
4  
b



# 22. [Aria]

Bass

[lento] (♩ = 58)

Violini  
col sordini

Violino 1

Violino 2

[mf] con sordini

[mf] con sordini

[Viola]

Viola

[mf] con sordini

[mf]

Basso

Basso

[lento]

lento

Continuo

[mf]

Fondamento

7 4  
2

6 4  
5

6 4  
2

[5]

tr

tr

[5]

[5]

[5]

[5]

[5]

[5]

7

6

6

5

4 1  
2

First system of musical notation, measures 1-3. The system consists of three staves: a grand staff (treble and bass clefs) and a single bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 7/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The bottom staff has a series of numbers below it: 6, 6, 6, 2, 6.

//

//

Second system of musical notation, measures 4-6. The system consists of three staves: a grand staff (treble and bass clefs) and a single bass staff. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 7/4. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The bottom staff has a series of numbers below it: 7/5, 6, 4, 7/5, 6. There are also markings [10] above the first and third measures of the grand staff.

A handwritten musical score for the song "The Rose Tree". The score is written on five staves. The first three staves are for the vocal melody, the fourth is a blank staff, and the fifth is for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The melody is written in a simple, folk-like style with many ties. The piano accompaniment consists of a single line of music with chords and moving lines. At the bottom of the page, there are some handwritten numbers: 4, 6, 6, 8, 5, 4.

[15]

[15]

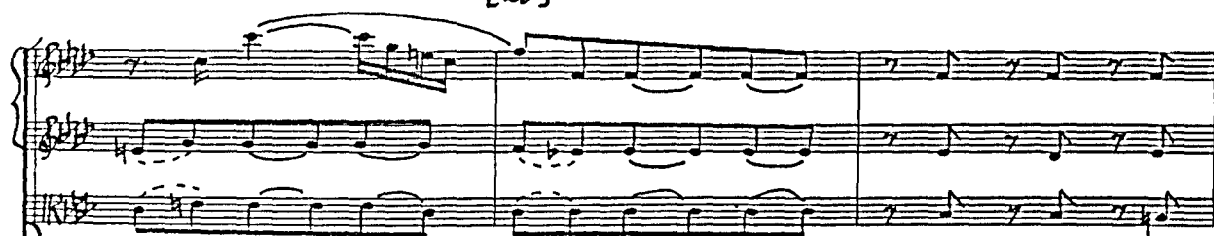
[15]

Ich geh' von

[20]  
 lei - den ganz um - ge - ben,  
 6 4 3 7 6 6 4

und nie - mand fragt, wo gehst du hin, wo gehst du  
 6 7 6 4

[25]



[25]

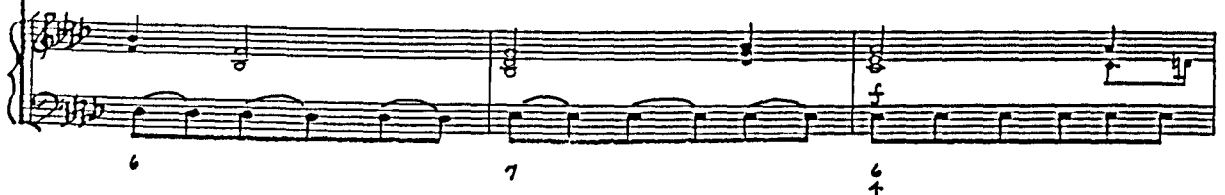
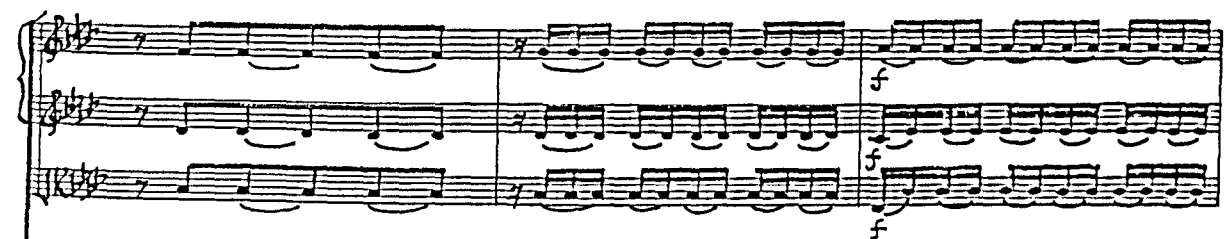


[25]



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[30]

Piano accompaniment for measures 30-32. The right hand plays a continuous eighth-note pattern, while the left hand plays a similar pattern. Dynamics range from piano (*p*) to forte (*f*).

[30]

Vocal line for measures 30-32. The melody is in a single staff with lyrics underneath.

[30]

Piano accompaniment for measures 30-32. The right hand plays a continuous eighth-note pattern, while the left hand plays a similar pattern. Dynamics range from piano (*p*) to forte (*f*).

[35]

Piano accompaniment for measures 35-37. The right hand plays a continuous eighth-note pattern, while the left hand plays a similar pattern. Dynamics range from piano (*p*) to forte (*f*).

[35]

Vocal line for measures 35-37. The melody is in a single staff with lyrics underneath.

[35]

Piano accompaniment for measures 35-37. The right hand plays a continuous eighth-note pattern, while the left hand plays a similar pattern. Dynamics range from piano (*p*) to forte (*f*).

hülfe - los bin.

Chord symbols:  $\flat$ ,  $\begin{smallmatrix} 6 \\ 4 \end{smallmatrix}$ ,  $\begin{smallmatrix} 7 \\ 5 \\ 4 \end{smallmatrix}$ ,  $\delta$ ,  $6$ ,  $\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ ,  $6$ ,  $\delta$ ,  $6$ ,  $\begin{smallmatrix} 6 \\ \flat \end{smallmatrix}$ ,  $\begin{smallmatrix} 7 \\ 4 \end{smallmatrix}$

[40]

*f*

[40]

[40]

*f*

Chord symbols:  $\delta$ ,  $6$ ,  $\begin{smallmatrix} 4 \\ 4 \end{smallmatrix}$ ,  $6$ ,  $\delta$ ,  $6$ ,  $\begin{smallmatrix} 6 \\ \flat \end{smallmatrix}$ ,  $\begin{smallmatrix} 9 \\ \flat \end{smallmatrix}$ ,  $\begin{smallmatrix} 8 \\ 4 \end{smallmatrix}$ ,  $\begin{smallmatrix} 6 \\ 4 \\ 4 \end{smallmatrix}$ ,  $6$

Musical score for piano and voice, measures 41-45. The piano part features a flowing eighth-note accompaniment in the right hand and a more active left hand. The voice part has a melody with some trills. Dynamics include piano (*p*) and forte (*f*).

Ich geh' von lei - den ganz um -

7 6 7 4 7 7b 6/5

[45]

Musical score for piano, measures 45-47. It continues the eighth-note pattern with some melodic variation in the right hand. Dynamics include forte (*f*) and piano (*p*).

[45]

Musical score for voice, measures 45-47. The melody continues with the same eighth-note accompaniment. Dynamics include forte (*f*) and piano (*p*).

ge - ben, von lei - den ganz um - ge - ben,

[45]

Musical score for piano, measures 47-50. The eighth-note pattern continues. Dynamics include forte (*f*) and piano (*p*).

6 7b 9 6 6 6/5

[50]

ich geh' von hei - den ganz um-

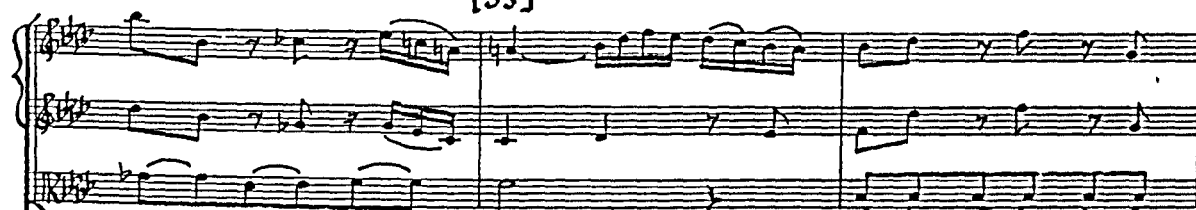
[50]

7/4 6/5 6/4 7/5 6

ge - ben, und nie - mand fragt,

6/4 2 6

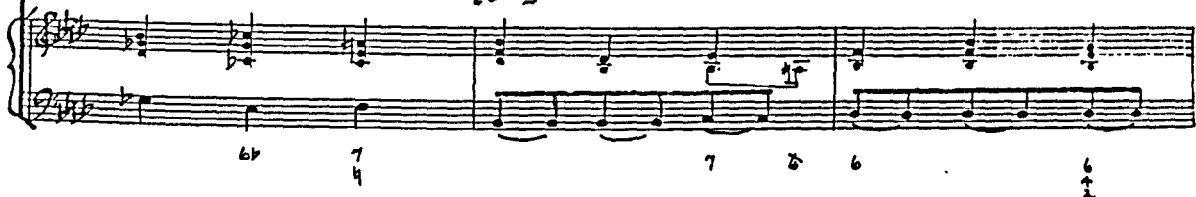
[55]



[55]



[55]



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[60]

Piano accompaniment for measures 60-62. The right hand features a melodic line with trills and slurs, while the left hand provides a steady eighth-note accompaniment. Dynamics include *mf* and *p*.

[60]

Vocal line for measures 60-62. The lyrics are "Sott im Him-mel zürnt, Sott im Him-mel".

[60]

Piano accompaniment for measures 60-62. The right hand has a melodic line with slurs, and the left hand has a steady eighth-note accompaniment. Fingering numbers 7, 6, 7, 6 are indicated below the left hand.

=

=

[65]

Piano accompaniment for measures 65-67. The right hand features a melodic line with slurs and trills, while the left hand provides a steady eighth-note accompaniment.

[65]

Vocal line for measures 65-67. The lyrics are "zürnt, da ich so hilf-los bin, da ich so hilf-los".

[65]

Piano accompaniment for measures 65-67. The right hand has a melodic line with slurs, and the left hand has a steady eighth-note accompaniment. Fingering numbers 4, (7), 6, 8, 2, 6, 4, 6, 8 are indicated below the left hand.

bin, so hilf - los bin.

6 6b 7 7 8 6 5 4 3 2

This system contains measures 66 through 74. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and sustained chords or single notes in the left hand. Dynamic markings include *p* (piano) and *f* (forte). The vocal line is a simple melody with lyrics. Below the piano part, a series of numbers (6, 6b, 7, 7, 8, 6, 5, 4, 3, 2) are aligned with the measures, likely indicating fingerings or a specific harmonic analysis.

[70]

[70]

[70]

6 6 t 6

This system contains measures 70 through 72. The piano accompaniment continues with similar textures to the previous system. The vocal line is present in measure 70 but is absent in measures 71 and 72. The numbers 6, 6, t, 6 are placed below the piano part in measures 70, 71, 72, and 73 respectively.

Handwritten musical score for measures 70-74. The score is written for a grand staff (treble and bass clefs) and a piano (p). The key signature is one sharp (F#). The time signature is 4/4. The music features a complex melodic line in the treble clef, with a dashed line indicating a continuation of a melodic phrase. The bass clef contains a steady eighth-note accompaniment. The piano part is written in a separate system below the grand staff, featuring a steady eighth-note accompaniment with fingerings 7, 6, 4, 7, 6 indicated below the notes.

Handwritten musical score for measures 75-79. The score is written for a grand staff (treble and bass clefs) and a piano (p). The key signature is one sharp (F#). The time signature is 4/4. The music features a complex melodic line in the treble clef, with a dashed line indicating a continuation of a melodic phrase. The bass clef contains a steady eighth-note accompaniment. The piano part is written in a separate system below the grand staff, featuring a steady eighth-note accompaniment with fingerings 4, 4, 6, 6, 3, 6, 3 indicated below the notes.

[Fine] [80]

zu neu - en

6 6<sup>b</sup> 7<sup>4</sup> 7<sup>4</sup> 5 7<sup>4</sup>

[Fine] [80]

schreck - lich - en Ge - rich - ten fort - ge - ris - sen.

6 7<sup>4</sup> 8 6 7<sup>4</sup> 6 7

Handwritten musical score for a vocal and keyboard piece. The score is in G major (one sharp) and 3/4 time. It features a vocal line (Soprano) and a keyboard accompaniment (Piano). The vocal line begins with the lyrics "Herr, ich auf Gott und will mich freuen, und will mich". The keyboard accompaniment consists of a right hand playing a series of eighth notes and a left hand playing a series of quarter notes. The score is marked with a "P" for piano and a "[85]" for the measure number.

freu'n, mein Blut, mein Blut, mein gan-zes



[90]

Piano accompaniment for measures 90-92. The right hand features a flowing sixteenth-note melody, while the left hand provides a steady eighth-note accompaniment. The music is in a minor key, indicated by the key signature of two flats.

[90]

Vocal line for measures 90-92. The lyrics are: Blut soll \_\_\_\_\_ flie - ßen, und, Va - ler,

[90]

Piano accompaniment for measures 90-92. The right hand features a flowing sixteenth-note melody, while the left hand provides a steady eighth-note accompaniment. The music is in a minor key, indicated by the key signature of two flats.

[95]

Piano accompaniment for measures 95-97. The right hand features a flowing sixteenth-note melody, while the left hand provides a steady eighth-note accompaniment. The music is in a minor key, indicated by the key signature of two flats.

[95]

Vocal line for measures 95-97. The lyrics are: dei - ne Welt soll durch mich se - lig sein, mein

[95]

Piano accompaniment for measures 95-97. The right hand features a flowing sixteenth-note melody, while the left hand provides a steady eighth-note accompaniment. The music is in a minor key, indicated by the key signature of two flats.

Musical score for the first system. The piano accompaniment consists of three staves: two for the right hand and one for the left hand. The right hand staves are marked with a piano (p) dynamic and contain complex, flowing arpeggiated figures. The left hand staff is also marked with a piano (p) dynamic and contains a simpler, more rhythmic accompaniment. The vocal line is on a single staff below the piano accompaniment, featuring a melody with lyrics in German. The lyrics are: "Blut, mein gan- ges Blut soll flie - ßen, und,". The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature.

Blut, mein gan- ges Blut soll flie - ßen, und,

=

=

Musical score for the second system. The piano accompaniment consists of three staves: two for the right hand and one for the left hand. The right hand staves are marked with a piano (p) dynamic and contain complex, flowing arpeggiated figures. The left hand staff is also marked with a piano (p) dynamic and contains a simpler, more rhythmic accompaniment. The vocal line is on a single staff below the piano accompaniment, featuring a melody with lyrics in German. The lyrics are: "Va - ter, dei - ne Welt soll durch mich se -". The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature.

Va - ter, dei - ne Welt soll durch mich se -

First system of musical notation, measures 6-7. The system includes a grand staff (treble and bass clefs) and a single bass staff. The grand staff has a key signature of one flat (B-flat) and a 4/4 time signature. The single bass staff has a key signature of one flat (B-flat) and a 4/4 time signature. The grand staff contains a melody in the right hand and a bass line in the left hand. The single bass staff contains a bass line. The melody in the right hand of the grand staff starts with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The bass line in the left hand of the grand staff starts with a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note C4. The single bass staff starts with a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note C4. The system ends with a double bar line. Below the grand staff, the numbers 6, 6, 4, 7, 4 are written, corresponding to the measures.

Second system of musical notation, measures 105-106. The system includes a grand staff (treble and bass clefs) and a single bass staff. The grand staff has a key signature of one flat (B-flat) and a 4/4 time signature. The single bass staff has a key signature of one flat (B-flat) and a 4/4 time signature. The grand staff contains a melody in the right hand and a bass line in the left hand. The single bass staff contains a bass line. The melody in the right hand of the grand staff starts with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a quarter note C5. The bass line in the left hand of the grand staff starts with a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note C4. The single bass staff starts with a half note G3, followed by a quarter note A3, a quarter note B-flat3, and a quarter note C4. The system ends with a double bar line. Below the grand staff, the numbers 4, 7, 4 are written, corresponding to the measures. The text "dal Segno" is written below the single bass staff.

[105]

[105]

6 sin.

[105]

dal Segno

Evangelist, Judas

Evangelist

[Tenore] Tenore

Und als bald, da er noch

Continuo

[Fundamentum]

re-det, kommt her-zu Ju-das, der Zwöl-fen ei-ner und ei-ne

[5]

gro-ße Schar mit ihm mit Schwer-ten und mit Stang-en von den

[5]

Hoh-en-prie-steris und Schrift-ge-lehr-ten und Äl-te-sten, und der Ver-

Judas

rä-ter hat-te ih-nen ein Zei-chen ge-ge-ben und ge-sagt: Wel-chen ich

[10]

8 küs-sen wer-de, der ist's, den grei-fet und füh-ret ihn ge-

[10]

Evang[eliste]

wiß. 8 Und da er kam, trat er bald zu ihm und

Judas [15] Ev[angelist]

8 sprach zu ihm: Rab-bi, Rab-bi, und küs-set ihn

[15]



Choral [strumenti coll. voci]

[Canto] Soprano  
[Alto] Alto  
[Tenore] Tenore  
[Basso] Basso

Sei ge-treu in dei-nem Her-  
Den-ke, Ju-das lei-det Schmer-

Sei ge-treu in dei-nem Her-  
Den-ke, Ju-das lei-det Schmer-

Continuo

[Fondamentum]

[5]

zen, hü-te dich für Jo-abs Kuß. Falsch-heit sei dein arg-ster  
zen, um den fal-schen Teu-fels Gruß.

zen, hü-te dich für Jo-abs Kuß. Falsch-heit sei dein arg-ster  
zen, um den fal-schen Teu-fels Gruß.

[5]

[10]

Feind, re-de, was dein Her-ze meint, sei zwar klug in dei-nem

Feind, re-de, was dein Her-ze meint, sei zwar klug in dei-nem

[10]

Stau- ben und doch oh- ne Falsch wie Tau - ben.

Stau- ben und doch oh- ne Falsch wie Tau - ben.

4 6 6 5 4 3

25. [Recitativo]  
Evang[el]ist], Jesus

[Tenore] Tenore

Evang[el]ist]  
Die a- ber leg - ten

Continuo

Fondamentum

6

ih - ne Hän-de an ihn und grif - fen ihn. Ei - ner

6 4 3 6

[5]

a - ber von de - nen, die da - bei stun - den, zog sein

6 5 7

Schwert aus und schlug des Hohen-prie-sters Knecht und hieb ihm ein

6 5 b 7

Ohr ab. Und Je - sus ant - wor-tet und sprach zu ih - nen:

b 6

[10]  
Jesus  
Ihr seid aus - ge - gang - en, als zu ei - nem Mör - der, mit

[10]

7 5

Schwer-ten und mit Stang-en mich zu fah-en. Ich bin

[15]

täg-lich bei euch im Tempel ge-we-sen und ha-be ge-

[15]

leh-ret, und ihr habt mich nicht ge-grif-fen. A-ber, auf daß die

Schrift er-fül-let wer-de. Und die Jüng-er ver-lie-ben ihn

Evang[eliste]

[20]

8 al- le und floh- en. Und es war ein Jüng- ling, der

[20]

8 fol- ge- te ihm nach, der war mit Lein- wand be- klei- det auf der blo- ßen

[25] Haut, und die Jüng- ling- e grif- fen ihn. Er a- ber ließ die Lein- wand

[25]

8 fah- ren und floh- e bloß von ih- nen. Und sie



8 führ-ten Je-sum zu dem Hoh-en-prie-ster, da-hin zu-sam-men-kom-men

[30]  
8 wa-ren al-le Hoh-en-prie-ster und Äl-te-sten und Schrift-ge-lehr-ten.

[30]

8 Pe-trus a-ber fol-ge-te ihm nach von fer-ne bis hin-ein in des

[35]  
8 Hoh-en-prie-sters Fa-last.

[35]

[strumenti coll. voci]

Choral

Soprano

Alto

Tenore

Basso

Continuo

Fondamentum

Mir nach, spricht Chris-tus un-ser Heil,  
Ver-leug-net euch, Ver-läßt die Welt,

Mir nach, spricht Chris-tus un-ser Heil,  
Ver-leug-net euch, Ver-läßt die Welt,

6 6 5

[5]

mir nach, ihr Chris-ten al-le! nehmt eu-er Kreuz und  
folgt mei-nem Ruf und Schal-le!

mir nach, ihr Chris-ten al-le! nehmt eu-er Kreuz und  
folgt mei-nem Ruf und Schal-le!

6 6 4 3 6

[5]

[10]

Un-ge-mach auf euch, folgt mei-nem Wan-del nach!

Un-ge-mach auf euch, folgt mei-nem Wan-del nach!

7b 6 6 6 5 7

[10]

27. [Recitativo ad arioso]  
 Evang[elist], Falsche Zeugen, Hohenpriester

Evang[elist]

Tenore

Und er war da und saß bei den

Continuo

♯

8 Knech-ten und wär-me-te sich bei dem Licht, A - ber die Hoh-en

7 4 8 6

[5]

3 prie-ster und der gan-ze Rat such-ten Zeug-nis wi-der Je-sum, auf

[5]

♯ 2 6

daß sie ihn zum To-de bräch-ten, und fan-den nichts.

4 2 6 4 2 4

Vie - le ga - ben fal - sche Zeug - nis wi - der ihn, a - ber ihr Zeug - nis stim - me - te

[10] nicht ü - ber - ein. Und et - lich - e stun - den

[10]

auf und ga - ben fal - sche Zeug - nis wi - der ihn, und sprach - en:

### [Falsche Zeugen]

[15] Wir ha - ben ge - hö - ret, daß er sa - get:

Wir ha - ben ge - hö - ret, daß er sa - get: Ich will den

[15]

[20]

Ich will den Tem-pel, den Tem-pel, der mit Hän-den ge-macht ist, ab-  
 Tem-pel, den Tem-pel, der mit Hän-den, mit Hän-den ge-macht ist, ab-

[20]

[25]

brech-en, ab-brech-en und in drei-en Ta-gen ei-nen an-der-n bau-en,  
 brech-en, ab-brech-en und in drei-en Ta-gen ei-nen an-der-n bau-en,

[25]

[30]

der nicht mit Hän-den, mit Hän-den ge-macht ist, der nicht mit Hän-  
 der nicht mit Hän-den ge-macht ist, der nicht mit Hän-

[30]

[35]

- den, mit Hän-den ge-macht ist.  
 - den mit Hän-den ge-macht ist.

[35]



## Evang[eliste]

A - ber ihr Zeug-nis stim-me-te noch nicht ü - ber - ein,

[40]

Und der Hoh- e - prie-ster kam auf un-ter sie und frag-te Je - sum und

[40]

## Hohepr[ies]ter

sprach:

Ant- wor-test du nicht zu dem, das die-se wi- der dich

## Evang[eliste]

[45]

zeu-gen?

Er a - ber schwieg stil-le und ant-wor-tet nichts. Da

[45]

frag-te ihn der Hohen-priester aber-mal und sprach zu ihm:

Hohepriester]

Bist du Chris-tus, der Sohn des Hoch-ge-lob-ten?

Evang[eliste] Jesus

Je-sus a-ber sprach: Ich bin's, und ihr wer-det seh-en des Men-schen

Sohn sitz-en zur rech-ten Hand der Kräfte und kom-men mit des Him-mels Wol-ken.

## 28. [Choral]

[Choral Stromenti coll. Voci]

[Canti] Soprano Alto Tenore Basso Continuo Fondamento

O Je-su, das ich im  
O Je-su, das ich im

[5]

hilf zur sel-ben Zeit von we-gen dei-ner Wun-den,  
Buch der Se-lig-keit wend' an-ge-zeich-net fun-den.

hilf zur sel-ben Zeit von we-gen dei-ner Wun-den,  
Buch der Se-lig-keit wend' an-ge-zeich-net fun-den.

[5]

Dar-an ich denn auch zwi-fle nicht, denn du hast ja den

Dar-an ich denn auch zwi-fle nicht, denn du hast ja den

[10]

Feind ge-richt' und mei-ne Schuld be-zah-let.

Feind ge-richt' und mei-ne Schuld be-zah-let.

[10]

7 5 4 2 6 6 8 7

## 29. [Recitativo]

Evangelist, Hohepriester

### Evangelist

Tenore

Continuo

Da zer-riß der Hoh-e-prie-ster sei-nen

### Hohepriester

Rock, und sprach: Was dür-fen wir wei-ter Zeu-gen? Ihr habt ge-

[5] Evang[el]ist]

hö - ret die Got-tes-lös-te-rung, Was dün- ket euch? Die

[5]

a - ber ver-damm-ten ihn al-le, daß er des To-des schuld-dig wä-re,

### 30. [Aria]

Tenor

[allegro] (♩ = 108)

[Violini] Violino 1 [f]

Violino 2 [f]

[Viola.] Viola [f]

allegro [Tenore] Tenore

allegro

Continuo

[Bassamentum]



First system of musical notation, measures 1-5. The system consists of three staves. The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, marked with a [5] above the first measure and a [w] above the fifth measure. The middle staff has a bass clef and contains a similar melodic line, marked with a [5] above the first measure and a [w] above the fifth measure. The bottom staff has a bass clef and contains a bass line with eighth and sixteenth notes, marked with a [5] above the first measure. At the end of the system, there are fingerings: 6, 6, 6, 6, 5, 6, 5.

Second system of musical notation, measures 6-10. The system consists of three staves. The top staff has a treble clef and a key signature of two flats (B-flat and E-flat). It contains a melodic line with eighth and sixteenth notes, marked with a [10] above the first measure. The middle staff has a bass clef and contains a similar melodic line, marked with a [10] above the first measure. The bottom staff has a bass clef and contains a bass line with eighth and sixteenth notes, marked with a [10] above the first measure. At the end of the system, there are fingerings: 4, 6, 8, 5, 6, 6.

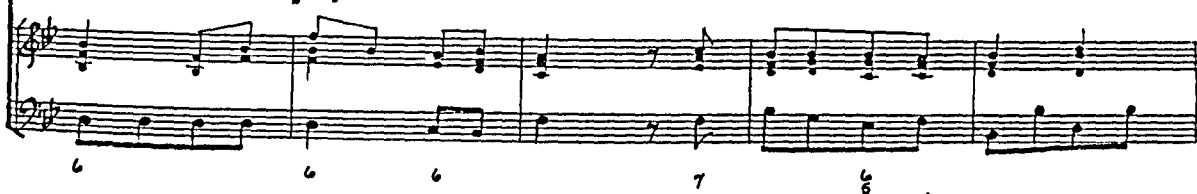
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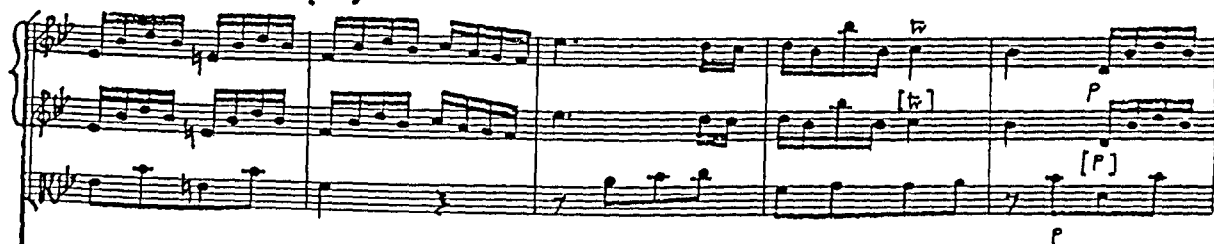
[15]



[15]



[20]



[20]



[20]



[25]

[25]

[25]

[30]

[30]

Ver-dammt ihn nur, ihr un-ge-rech-ten

[30]

[35]

[35]

8 Rich-ter, ver-dammt ihr nur, den Schöp-fer der Na-tur, den

[35]

[40]

[40]

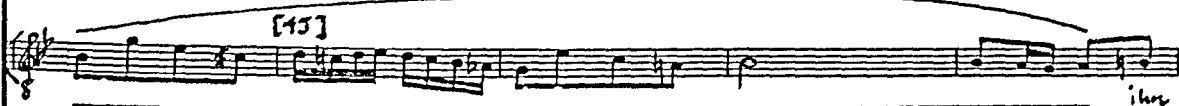
Schöp-fer der Na-tur, ihr un-ge-rech-ten Rich-ter, ver-dammt

[40]

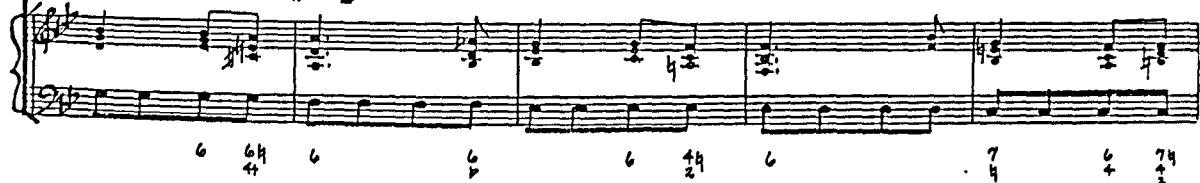
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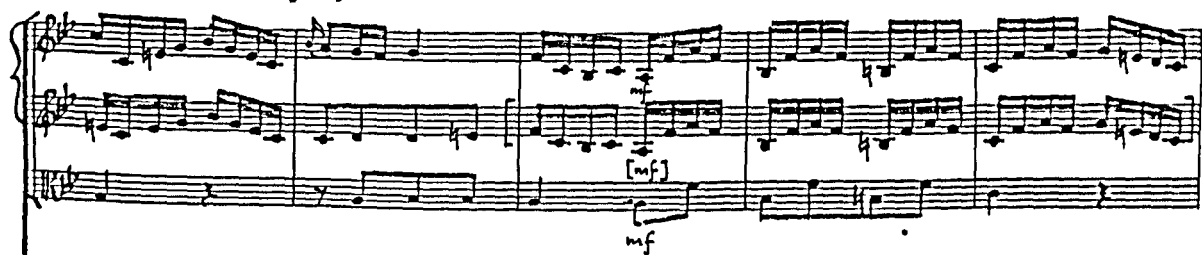
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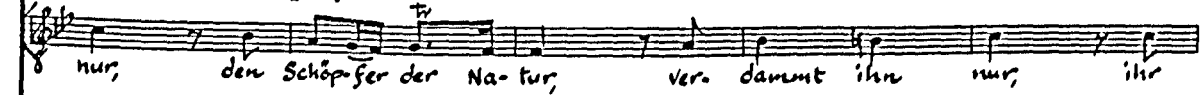
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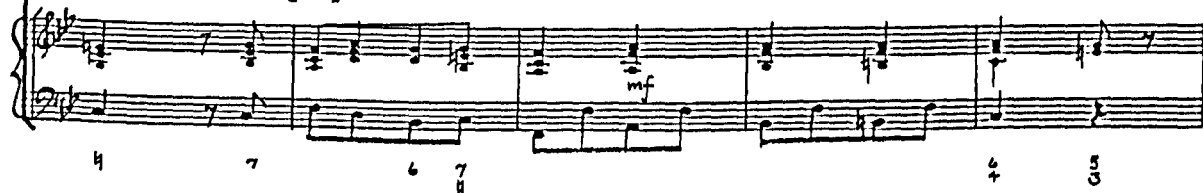
[50]



[50]



[50]





[55]

[55]

un-ge-rech-ten Rich-ter, ver-dammt ihn nur, ver-dammt ihn

[55]

7 6 6

4 5 4 4

[60]

[60]

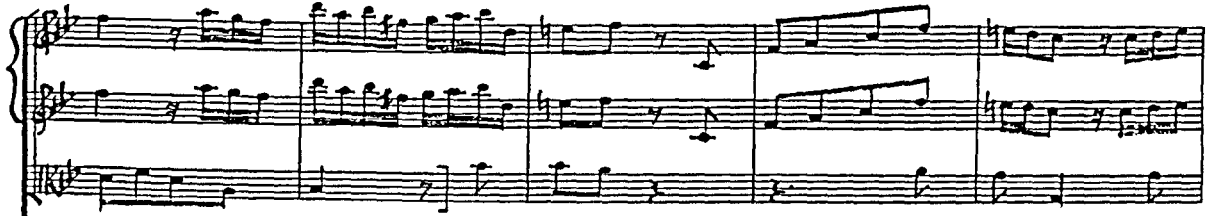
nur, ver-dammt ihn nur, den Schöp-fer der Na-tur,

[60]

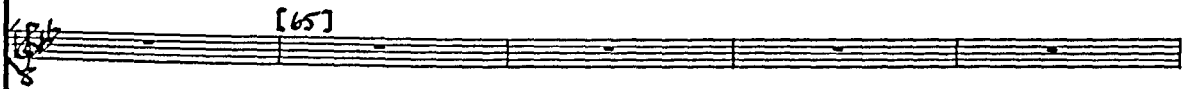
6 6 6 6 6 4 5 4

6

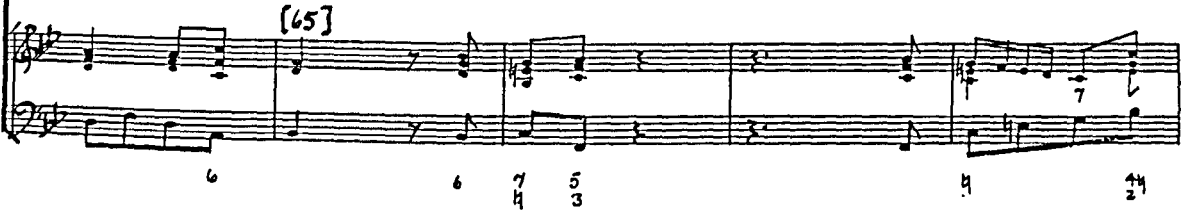
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[65]



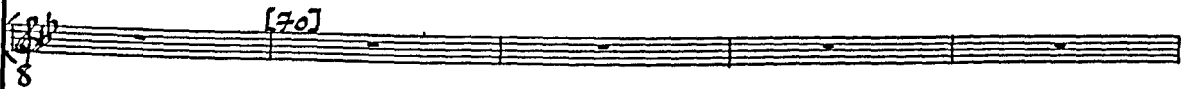
[65]



[70]



[70]



[70]



[75]

Ver-

6 5 7 4 6 6 6 6 4

[80]

[P]

S. dammt ihn nur, ihr un-ge-rech-ten Rich-ter, ver. dammt ihn

[80]

[80]

6 6 6 7 6 b 7 7 6

[85]

*f* *p* *f* *p* *f* *p*

[85]

8 nur, ver-dammt ihn nur, ver-dammt ihn nur, ver-dammt ihn, den

[85]

*f* *p*

4 4 6 7 6 7 6

[90]

[90]

8 Schöpfer der Na-tur, ver-dammt

[90]

6 6 7 4 6 6 4

[95]

[95]

8 - ihn, ver-dammt ihn, ver-

[95]

6 6 6 6 6 6 6 6 6 6 6 6

[100]

[100]

8 dammt ihn nur, den Schöpfer der Na-

[100]

7 6 5 7 6 6 6 6



[105]

$f$   $p$   $f$   $p$   $f$   $p$   
 $[f]$   $[f]$

[105]

8 nur, ihr un-ge-rech-ten Rich-ter, ihr un-ge-rech-ten Rich-ter, ver-

[105]

$f$   $[f]$   
 $7^b \frac{5}{3}$   $7^b \frac{5}{3}$

[110]

$mf$   $[mf]$   $[p]$   $[mf]$

[110]

8 dammt ihn nur, ver-dammt ihn, den Schöp-fer der Na-tur, ver-dammt ihn

[110]

$p$   $mf$   
 $7 \frac{6}{5}$   $6 \frac{5}{5}$

[115]

*f* *ff* [*ff*]

nur, den Schöp-fer, den Schöp-fer der Na-tur,

[115]

[115]

*f*

4 5 2 6 6 6 6 6

[120]

*ff* [*ff*]

[120]

[120]

[120]

*ff*

6 6 6 6

[125]

[125]

[w]

7 6 6 5 6 6 4 5

[130]

[130]

[w]

7 1 6 6 6 6 6 6

[Fine] [135]

*P*

[P]

[P]

[Fine] [135]

Wenn einst die Welt ins er - ste Nichts zu - rück - ke

[Fine] [135]

*P*

[140]

*f*

[f]

*P*

[P]

[f]

*P*

[140]

*f*

*P*

*f* fällt, wenn denn der Sohn als Rich - ter in

[140]

*f*

*P*

*f* 5 4

[145]

$f$   
 $f$   
 $f$

[145]

8 Wol - ken sein Ge - rich - te hält,

[145]

$f$   
 $\frac{6}{4}$   $\frac{9}{4}$   $\frac{9}{3}$   $\frac{6}{4}$   $\frac{5}{3}$

[150]

$p$   
 $[p]$   
 $p$

[150]

8 dann flieht, ihr Bö-se-wich-ter; dann flieht, ihr Bö-se-wich-ter; dann

[150]

$p$   
 $\frac{6}{4}$   $\frac{4}{2}$   $\frac{6}{4}$   $\frac{4}{2}$   $\frac{6}{4}$



[155]

[155]

8 flieht, dann flieht, ihr Bö - se - wich - ter,

[155]

4 6 6 5 6 2

[160]

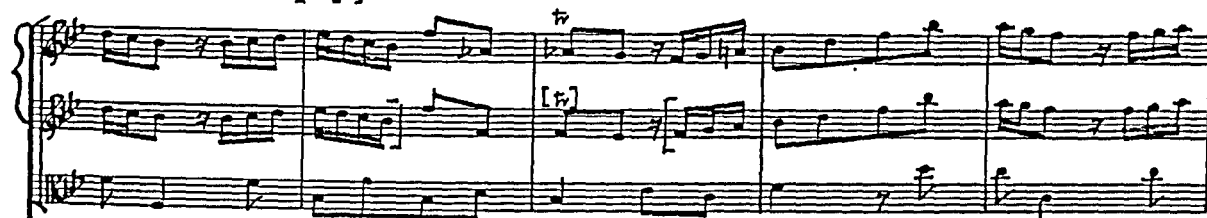
[160]

8 flieht, dann flieht, ihr Bö - se - wich - ter!

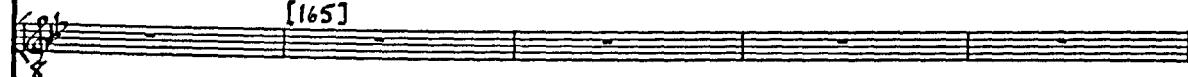
[160]

6

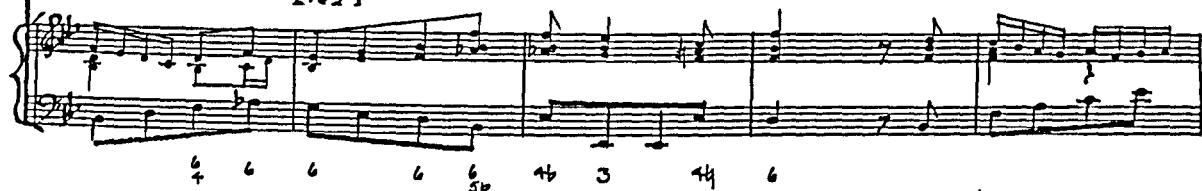
[165]



[165]



[165]



[170]



[170]



[170]



[175]

[175]

[175]

[180]

[180]

[180]

dal Segno

31. [Recitativo]  
Evang[el]ist

*Tenore* *Tenore* *Evang[el]ist*

Da fing-en an et - li -

*Continuo*

[Fundamentum]

6

che ihn zu ver-spei-en und ver-dek-ken sein An-ge-sicht

5b

und mit Fäu-sten schla-gen und zu ihm sa-gen;

[5] [5]

5 5 6

# 32. Coro [Turba]

*Vivace*

[Violini] Violino 1  
Violino 2  
[Viola] Viola

Coro  
*vivace*

[Canto] Soprano  
[Alto] Alto  
[Tenore] Tenore  
[Basso] Basso

*Vivace*

[Weis-sa-ge uns, weis-sa-ge uns,  
Weis-sa-ge uns, weis-sa-ge uns,  
[Weis-sa-ge uns, weis-sa-ge  
Weis-sa-ge uns, weis-sa-ge

*Vivace*

Continuo  
[Fondamentum]

*weis-sa-ge uns, weis-sa-ge, weis-sa-ge, weis-sa-ge uns!*

*weis-sa-ge uns, weis-sa-ge, weis-sa-ge, weis-sa-ge uns!*

*8 uns, weis-sa-ge uns, weis-sa-ge, weis-sa-ge uns!*

*uns, weis-sa-ge uns, weis-sa-ge, weis-sa-ge uns!*



33. [Recitativo]  
Evangelist, Magd, Petrus

Evangelist

[Tenore] Tenore

Und die Knechte schlu-gen ihn ins

Continuo

[Fundamentum]

An-ge-sicht, Und Pe-trus war da-nie-den im Fa-lot. Da

[5] kam des Hoh-en-prie-sters Mäg-de ei-ne, und da sie sah-e

[5]

Pe-trum sich wär-men, schau-et sie ihn an und sprach:

Magd

Evang[el]ist

Und du wa-rest auch mit Je-su von Na-za-reth. 8 Er

[10]

Petrus

leug-net a-ber und sprach; ich ken-ne ihn nicht, weiß auch

Evang[el]ist

nicht, was du sa-gest. 8 Und er ging hin-aus in den

[15]

Vor-hof, und der Hahn kräh-et. Und die Magd sah-e ihn

und hub a-ber-mal an zu sa-gen de-nen, die da-bei stun-den;

6 5 4

Magd Evang[elist]

Die-ser ist der ei-ner: Und er leug-net a-ber-

6 7 6 5

[20] 8 mal. Und nach ei-ner klei-nen Wei-le sprach-en a-ber-mal zu Pe-tro die da-

[20]

6 1/2 6

8 bei stun-den;

sieque 'l coro  
volti subito

34. Coro

[Turba]

Coro animoso

animoso

[Violini]

Violino 1

Violino 2

Viola

Soprano

Alto

Tenore

Basso

Continuo

Fundamentum

[animoso]

[Wahr-lich, du bist der ei-ner,] du

[Wahr-lich, du bist der ei-ner,

[Wahr-lich, du bist der ei-ner,

Wahr-lich, du bist der ei-ner,

[animoso]

Wahr-lich

6

3

[5]

[5]

[5]

[bist der ei-ner,

denn du bist ein Sa-li-lä-er,

denn du bist ein Sa-li-

du bist der ei-ner,

denn du bist ein Sa-li-lä-er,

denn du bist ein Sa-li-

du bist der ei-ner,]

denn du bist ein Sa-li-lä-er,

denn du bist ein Sa-li-

du bist der ei-ner,

denn,

denn du bist ein Sa-li-lä-er,

[10]

[10]

lä - er, denn du bist ein Ga-li- lä - er, und dei-ne Spra - che lau - tet  
 lä - er, denn du bist ein Ga-li- lä - er, und dei-ne Spra - che lau - tet  
 lä - er, denn du bist ein Ga-li- lä - er, und dei-ne Spra - che lau - tet  
 denn du bist ein Ga-li- lä - er, ein Ga-li- lä - er, und dei-ne Spra - che lau - tet

[10]

[15]

[15]

gleich al - so, wahr-lich, wahr-lich, wahr-lich, wahr-lich,  
 gleich al - so, du bist der ei - ner, du bist der  
 gleich al - so, du bist der ei - ner, du bist der  
 gleich al - so, du bist der ei - ner, du bist der

[15]



[20]

[20]

wahr- lich, du bist der ei - ner,] du [bist der ei - ner,  
 ei - ner, du bist der ei - ner, du bist der ei - ner,  
 ei - ner, du bist der ei - ner, du bist der ei - ner,  
 ei - ner, du bist der ei - ner, du bist der ei - ner, wahr- lich

[20]

[25]

[25]

denn du bist ein Ga-li- lä - er, denn du bist ein Ga-li- lä - er, denn du bist ein Ga-li-  
 denn du bist ein Ga-li- lä - er, denn du bist ein Ga-li- lä - er, denn du bist ein Ga-li-  
 denn du bist ein Ga-li- lä - er, denn du bist ein Ga-li- lä - er, denn du bist ein Ga-li-  
 wahr- lich, denn du bist ein Ga-li- lä - er, denn du bist ein Ga-li- lä - er, ein Ga-li-

[25]

[30]

[30]

Ist er, und deine Spra - che lau - ter gleich al - so,] wahr - lich!

Ist er, und deine Spra - che lau - ter gleich al - so, gleich al - so wahr - lich!]

Ist er, und deine [Spra - che lau - ter gleich al - so,] gleich al - so [wahr - lich!]

Ist er, und deine Spra - che lau - ter gleich al - so, wahr - lich!

[30]

4 7 6 6 4 6 8 7

35. [Recitativo]  
Evang[el]ist, Petrus

Evang[el]ist Petrus

Tenore

Und er fing an sich zu ver fluch - en und zu schwö - ren; kle

Continuo

Fundamentum

6 6

ken - ne des Men - schen nicht, von dem ihr Sa - get.

6 6

36. (Aria)  
Alto

[allegro] (♩ = 132)

Obo[e] Oboi

Fag[otti] Fagotti

[f]

[f]

[f]

[f]

[f]

[allegro]

Timpani

[allegro]

Violino 1

[f]

[Violino] 2

Violino 2

[f]

Viola

Viola

[f]

allegro

Alto

Alto

allegro

[allegro]

Continuo

Fondamentum

[f]

6  
4

5  
3

6  
4

6  
5

[5]

[ff] [mp] [f]

[ff] [mp] [f]

[ff] [mp] [f]

[ff] [mp] [f]

[5]

[ff] [mp] [f]

[ff] [mp] [f]

[ff] [mp] [f]

[5]

[ff] [mp] [f]

[ff] [mp] [f]

[ff] [mp] [f]

6 4

Detailed description: This musical score page contains measures 6 through 9. The piano part is written in a complex rhythmic style, likely 6/8 or 9/8 time, with frequent sixteenth and thirty-second notes. Dynamic markings [ff] (fortissimo), [mp] (mezzo-piano), and [f] (forte) are used to indicate changes in volume. The string parts (violin, viola, and cello/bass) are marked with [5], which typically indicates a fifth fret position on the strings. The score is arranged in a system with four staves: two for the piano (treble and bass clef) and two for the strings (violin and cello/bass). The bottom of the page shows the measure numbers 6 and 4, which may be a typo or a specific notation for the first and second endings.

This musical score page contains measures 10 through 15. It features a piano accompaniment and a string section. The piano part is written in treble and bass staves, while the string section consists of five staves (Violins I, Violins II, Violas, Cellos, and Double Basses). The key signature has one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as [mf] and [10].

**Measure 10:** The piano part begins with a melodic line in the right hand and a supporting bass line in the left hand. The string section enters with a sustained chord.

**Measure 11:** The piano part continues with similar rhythmic patterns. The string section maintains its accompaniment.

**Measure 12:** The piano part features a more active bass line. The string section remains steady.

**Measure 13:** The piano part has a melodic phrase in the right hand. The string section provides harmonic support.

**Measure 14:** The piano part continues with a melodic line. The string section is active with a rhythmic pattern.

**Measure 15:** The piano part concludes with a final melodic phrase. The string section ends with a sustained chord.



Handwritten musical score for piano and voice, page 228. The score is written on four systems of staves. The first system consists of a grand staff (treble and bass clef) and a single staff below it. The second system also consists of a grand staff and a single staff below it. The third system consists of a single staff. The fourth system consists of a grand staff. The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. There are several instances of the symbol [ff] (fortissimo) and a few instances of the symbol [f] (forte). The score is written in a clear, legible hand.

7 96 8

[15]

[15]

[15]

[15]

74  
2

6

8  
5

6

[illegible]

[25]

[f] [mp]

[f] [mp]

[f] [mp]

[f] [mp]

[25]

[25]

[f] [mp]

[f] [mp]

[f] [mp]

[f] [mp]

[25]

[25]

[f] [mp]

[f] [mp]

[f] [mp]

[f] [mp]

[25]

[25]

$\frac{6}{5}$   $\frac{7}{5}$   $\frac{8}{7}$   $\frac{6}{5}$

[30]

[f] [ff] [f] [ff] [f] [ff] [f] [ff]

[30] [30] [30]

[f] [ff] [f] [ff] [f] [ff] [f] [ff]

[30] [30] [30]

[f] [ff] [f] [ff] [f] [ff] [f] [ff]

[30] [30] [30]

# 4 7 6 4 7



The musical score is written for piano and voice. It consists of several systems of staves. The piano part is written in treble and bass clefs, while the vocal part is in a single treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes dynamic markings such as *[ff]* and *p*. The lyrics are in German: "Wer kennt ihn nicht, den Gott der".

[ff]

*p*

Wer kennt ihn nicht, den Gott der

*p*

6 5 4 3

[35]

[35]

[35]

[35]

Söt - ter, sein Zorn ent - brennt, geht, küßt den Sohn, sein Zorn ent -

[35]

[40]

[P]

[P]

[P]

[P]

[40]

[P]

[40]

[40]

[40]

braut, geht, küßt den Sohn, ein schreck- li- ches, ein

[40]

The musical score is for piano and voice. It consists of five systems. The first system has two staves for piano (treble and bass clef) and a vocal staff. The second system has two staves for piano and a vocal staff. The third system has two staves for piano and a vocal staff. The fourth system has two staves for piano and a vocal staff. The fifth system has two staves for piano and a vocal staff. The tempo is marked [40] and the dynamics are marked [P]. The lyrics are: braut, geht, küßt den Sohn, ein schreck- li- ches, ein.

[45]

[45]

[45]

[f] [P] [f]

[f] [P] [f]

[P] [f]

[45]

Tö - tend Wet - ter gibt er dem Sün - der, dem

[45]

[f] [P] [f]

6 7 6 7

[50]

[P]

[P]

[P]

[P]

[50]

[50]

[P]

[P]

[P]

[50]

Bün - der nicht zum lohn, ein schreck - - li - ches, ein

[50]

[P]

6 6 6 5 9b 7 6b 7



First system:

Piano (Treble and Bass):

Second system:

Piano (Treble and Bass):

Voice:

ro - tend Welt - ter, ein schreck - li - ches,

64 3 + 74 64 + 4 2 6

[55]

[55]

[55]

[55]

ein lö - tend Wet-ter gibt er dem Sün-der nicht zum lohn, gibt er

[55]

5 7 6 6

[60]

[f]

[f]

f

f

[60]

[60]

f

f

f

[60]

dem Sünder nicht zum Lohn[?]

[60]

f

6 7 6 7

6 7

This musical score is for page 241 and features a piano and string ensemble. The piano part is written in a grand staff (treble and bass clefs) with a key signature of one flat (B-flat) and a 4/4 time signature. The string part consists of four staves: two violins (treble clefs), one viola (alto clef), and one cello/bass (bass clef). The score is divided into four systems. The first system contains measures 64 through 67. Measures 64 and 65 are marked with a piano dynamic (*p*). Measure 66 is marked with a mezzo-forte dynamic (*mf*). Measure 67 is also marked with *mf*. The second system contains measures 68 through 71. Measures 68 and 69 are marked with *p*. Measure 70 is marked with *mf*. Measure 71 is also marked with *mf*. The third system contains measures 72 through 75. Measures 72 and 73 are marked with *p*. Measure 74 is marked with *mf*. Measure 75 is also marked with *mf*. The fourth system contains measures 76 through 79. Measures 76 and 77 are marked with *p*. Measure 78 is marked with *mf*. Measure 79 is also marked with *mf*. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings.

[65]

[*mf*]

[*mf*]

[65]

[*mf*]

[65]

[65]

[65]

[65]

The musical score for 'The Rose Tree' is presented in a system of five systems, each containing two staves. The first system is for the vocal part, with a treble clef and a key signature of one flat (B-flat). The vocal line begins with a melody in the right hand and a bass line in the left hand. The second system is for the piano accompaniment, with a treble clef and a key signature of one flat. The piano part features a melody in the right hand and a bass line in the left hand. The third system is for the piano accompaniment, with a treble clef and a key signature of one flat. The piano part features a melody in the right hand and a bass line in the left hand. The fourth system is for the piano accompaniment, with a treble clef and a key signature of one flat. The piano part features a melody in the right hand and a bass line in the left hand. The fifth system is for the piano accompaniment, with a treble clef and a key signature of one flat. The piano part features a melody in the right hand and a bass line in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like *[ff]* and *[70]*.

This musical score is for a piano and string ensemble. It consists of three systems of staves. The first system has four staves: two for the piano (treble and bass clef) and two for strings (treble and bass clef). The second system has three staves: two for the piano and one for strings. The third system has two staves: one for the piano and one for strings. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes. The string part provides a harmonic accompaniment with sustained notes and some rhythmic patterns. The score includes dynamic markings such as *[mp]* (mezzo-piano) and *[p]* (piano). The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is numbered 4, 6, and 7 at the bottom.

4 6 7



[75]

First system of musical notation for piano. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in 4/4 time. The first measure has a forte [f] dynamic. The second measure has a fortissimo [ff] dynamic. The third and fourth measures continue the fortissimo [ff] dynamic. The notation includes various note values, rests, and slurs.

[75]

An empty musical staff for piano, consisting of five lines.

[75]

Second system of musical notation for piano. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The music is in 4/4 time. The first measure has a forte [f] dynamic. The second measure has a fortissimo [ff] dynamic. The third and fourth measures continue the fortissimo [ff] dynamic. The notation includes various note values, rests, and slurs.

[75]

An empty musical staff for piano, consisting of five lines.

[75]

Third system of musical notation for piano. It consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The music is in 4/4 time. The first measure has a forte [f] dynamic. The second measure has a fortissimo [ff] dynamic. The third and fourth measures continue the fortissimo [ff] dynamic. The notation includes various note values, rests, and slurs.

6

6

6

[80]

[80]

[80]

[80]

Wer kennt ihn nicht, den Gott der Göt - ter?

[80]

4                      2                      6                      6                      7

[85]

[85]

[85]

[85]

[85]

sön Zorn ent- brennt, geht, küßt den Sohn, geht, küßt den

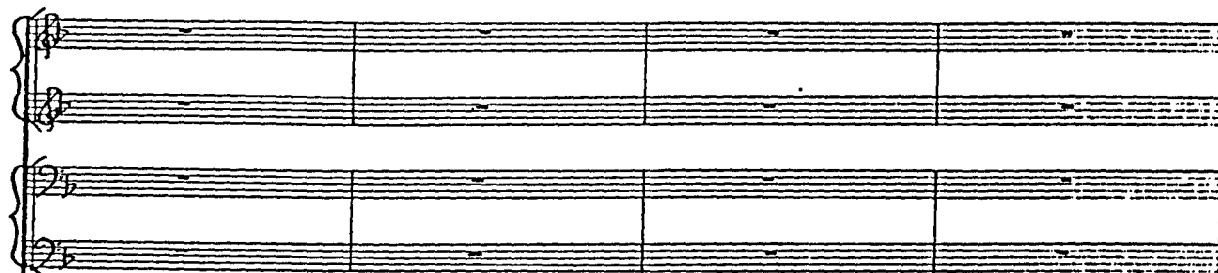
6 5 5

[illegible]

This musical score is for a piano and voice piece. It consists of five systems of staves. The first system has four staves: two grand staves (treble and bass clef) and two single staves (treble and bass clef). The second system has three staves: a grand staff and a single bass staff. The third system has three staves: a grand staff and a single bass staff. The fourth system has two staves: a single treble staff and a single bass staff. The fifth system has two staves: a single treble staff and a single bass staff. The music is in 2/4 time and G major. The piano part features arpeggiated chords and moving lines. The voice part enters in the fourth system with the lyrics "sein Zorn ent-brennt,". The score includes dynamic markings such as *p* (piano) and *f* (forte).

seiner Zorn ent-brennt,

[95]



[95]



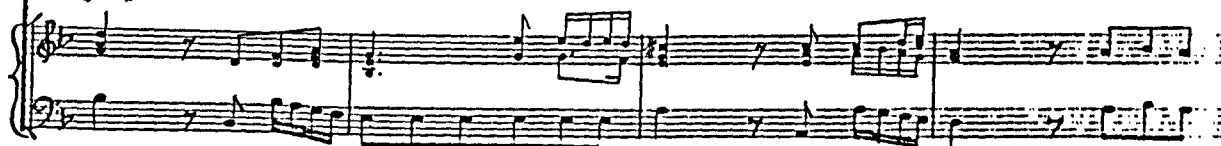
[95]



[95]



[95]



7

5

7



The musical score consists of five systems of staves. The first system is a grand staff (treble and bass clef) with four staves. The second system is a single bass staff. The third system is a grand staff with four staves. The fourth system is a single treble staff with lyrics. The fifth system is a grand staff with two staves.

Dynamic markings include  $[100]$ ,  $[f]$ ,  $[p]$ , and  $[f]$ .

Lyrics: *brennt, geht, küßt den Sohn, ein*

[105]

Musical score for piano, measures 105-108. The score is written for four staves (two grand staves). The key signature is one flat (B-flat). The time signature is 4/4. The music features a melody in the right hand and a bass line in the left hand. There are dynamic markings [p] (piano) in measures 106 and 107.

[105]

Musical score for piano, measures 109-112. The score is written for four staves (two grand staves). The key signature is one flat (B-flat). The time signature is 4/4. The music features a melody in the right hand and a bass line in the left hand. There is a dynamic marking [p] (piano) in measure 109.

[105]

Musical score for piano, measures 113-116. The score is written for four staves (two grand staves). The key signature is one flat (B-flat). The time signature is 4/4. The music features a melody in the right hand and a bass line in the left hand. There are dynamic markings *f* (forte) in measures 114 and 115.

[105]

Musical score for piano, measures 117-120. The score is written for four staves (two grand staves). The key signature is one flat (B-flat). The time signature is 4/4. The music features a melody in the right hand and a bass line in the left hand. The lyrics are: "schneck - li - ches, ein rö - tend Wet - ter".

[105]

Musical score for piano, measures 121-124. The score is written for four staves (two grand staves). The key signature is one flat (B-flat). The time signature is 4/4. The music features a melody in the right hand and a bass line in the left hand.

[110]

[p]

[p]

[f]

[f]

[110]

[110]

[110]

gibt er dem Sün - der nicht zum

[110]

f

p

$\frac{6}{8}$   $\frac{6}{8}$   $\frac{6}{8}$   $\frac{6}{8}$  6

The musical score is for a piano and voice piece. It consists of several systems of staves. The first system shows the piano accompaniment with a treble and bass staff. The second system shows the vocal line with a single staff. The third system shows the piano accompaniment with a treble and bass staff. The fourth system shows the vocal line with a single staff. The fifth system shows the piano accompaniment with a treble and bass staff. The sixth system shows the vocal line with a single staff. The seventh system shows the piano accompaniment with a treble and bass staff. The eighth system shows the vocal line with a single staff. The lyrics are in German and are written below the vocal line.

hohn, gibt er dem Sün - der nicht - zum

64 64 6 8 7 f

4 3

[115]

[115]

[115]

[115]

mf

mf

mf

[115]

lohn, gibt er dem Sün-der nicht zum lohn, gibt er dem Sün-der nicht zum

[115]

mf

6 5 8 7 6 4 7

[120]

The score consists of five systems. The first system is a grand staff (treble and bass clefs) with four staves. The first two staves are marked *[ff]* and the last two are marked *[mf]*. The second system is a single staff with a *[mf]* marking. The third system is a grand staff with four staves, all marked *ff*. The fourth system is a single staff with a *[120]* marking and the word *Lohn.* below it. The fifth system is a grand staff with two staves, both marked *ff*. The tempo marking *[120]* appears above the first staff of each system.

[ff] [ff] [mf] [mf]

[120] [mf]

[120]

*ff ff ff ff*

[120] Lohn.

[120] *ff ff*



[125]

The musical score is written for piano and orchestra. It consists of four systems of staves. The first system has five staves: two for the piano (treble and bass clef) and three for the orchestra (two woodwinds and one string). The second system has two staves: one for the piano and one for the orchestra. The third system has three staves: two for the piano and one for the orchestra. The fourth system has two staves: one for the piano and one for the orchestra. The score includes dynamic markings [mf] and [f], and a rehearsal mark [125] at the beginning of each system. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. The orchestra part includes woodwind and string entries.

[mf] [f] [f] [f]

[125]

[125]

[f] [f] [f] [f]

[125]

[125]

[f] [f] [f] [f]

6 7 8

[130]

[mp] [f] [mp] [f] [mp] [f]

[130]

[130]

[mp] [f] [mp] [f] [mp] [f]

[130]

[mp] [f]

130 131 132 133 134

This musical score is written for piano and voice. It consists of five systems of staves. The first system includes piano markings **[ff]** and a **[Fine]** instruction. The second system also features **[ff]** markings and a **[Fine]** instruction. The third system includes a **[Fine]** instruction and the lyrics "hr spot- tet". The fourth system features a **[Fine]** instruction. The fifth system includes a **[ff]** marking and a **[Fine]** instruction. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The piano part is written in a grand staff (treble and bass clefs), and the voice part is written in a single staff (treble clef).

[Fine]

[ff]

[ff]

[ff]

[ff]

[Fine]

[Fine]

[ff]

[ff]

[ff]

[Fine]

[Fine]

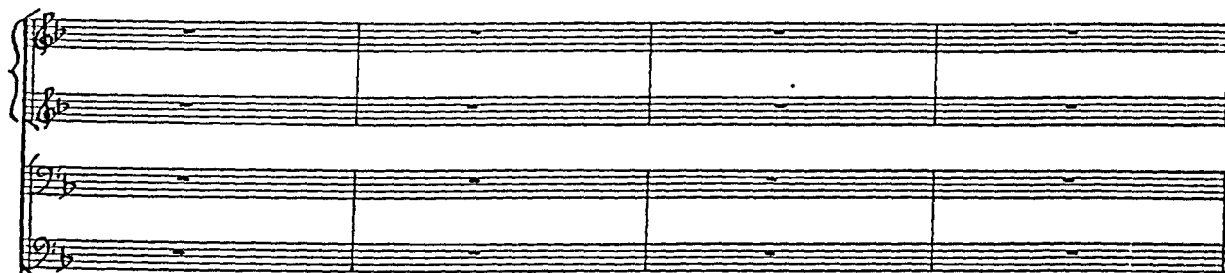
hr spot- tet

[Fine]

[ff]

[Fine]

[135]



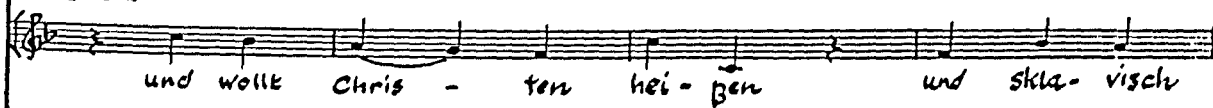
[135]



[135]



[135]



[135]

6  
5

6 6 4

6

6

7  
5

[140]

[f]  
 [f]  
 [f]  
 [f]

[140]

[140]

[f]  
 [f]  
 [f]  
 [P]  
 [P]

[140]

euch den Lã - stern weih'n, wie Töp-fe

[140]

5 4 6 7 6 8 4

[145]

[145]

[145]

[145]

Wird er euch zen- schnei- ßen,

und er wird groß und herrlich

[145]

5

24

6

6

7



[150]

[150]

[150]

[150]

mf [mf] [mf] p p

sein, groß und herrlich sein, und er wird

[150]

mf p

f 6 7 f

groß, groß — und herr - lich sein.

[155]

[155]

[155]

Ihr spot-tet und wollt Chris-ten hei-ßen

[155]

Ihr spot-tet und wollt Chris-ten hei-ßen

[155]

Ihr spot-tet und wollt Chris-ten hei-ßen

♯ 6/8 7/8 ♯

[160]

[160]

[160]

[160]

und skla-visch euch den hñ - stern weihen.

[160]

6 6 4 4 6 6 5 3 7 5

[illegible]

[170]

Two systems of empty musical staves. The first system consists of a grand staff (treble and bass clef) for piano. The second system consists of two staves (treble and bass clef) for strings.

[170]

A single empty musical staff with a bass clef, likely for a cello or double bass.

[170]

Musical score for piano and strings. The piano part is in the upper staves, and the string part is in the lower staves. The lyrics are written below the piano part. Dynamics include *p* (piano) and *mf* (mezzo-forte).

[170]

A single musical staff with a vocal line. The lyrics are written below the staff.

[170]

Piano accompaniment for the vocal line. The piano part is in the upper staves, and the string part is in the lower staves. Dynamics include *mf* (mezzo-forte).

groß und herr-lich sein, er wird groß



6  
4

7

tr  
und herrlich sein.

ff

ff

ff

ff

dal Segno 7/4 #

37. [Recitativo ed arioso]  
Evang[el]ist)

Evang[el]ist)

[Tenore] Tenore

Und der Hahn kräh-e-

Continuo

[Fundamentum]

te zum an-der-n-mal, Da ge-dach-te Pe-trus an das

[5]

Wort, das Je-sus zu ihm sag-te: Kh-e der

[a tempo]

[5]

[a tempo]

Hahn zwei-mal kräh-et, wirst du mich drei-mal ver-leug-

[recitativo] [10]

nen. Und er hub an zu wei - - - - - nen.

[10]

[recitativo]

7 7 8 4 3

## 38. Choral

Choral [strumenti coll. voci]

[Canto] Soprano

[Alto] Alto

[Tenore] Tenore

[Basso] Basso

Continuo

Fundamentum

O Va-ter der Barm-her-zig-keit,  
Ver-wirf den nicht, der zu dir schreit

O Va-ter der Barm-her-zig-keit,  
Ver-wirf den nicht, der zu dir schreit

6 5 6 6 9 7  
5 5 6 4 -

[5]

ich fal-le dir zu Fu - Be. Dein An-ge-sicht mit  
und tut recht-schaf-fen Bu - Be.

ich fal-le dir zu Fu - Be. Dein An-ge-sicht mit  
und tut recht-schaf-fen Bu - Be.

[5]

6 6 6 6 7 6 6

[10]

Gna-den richt auf mich, be-trüb-ten Sün-der: Gib ei-nen Blick, der

Gna-den richt auf mich, be-trüb-ten Sün-der: Gib ei-nen Blick, der

[10]

6 8 7      6 5      6 2 6 8 7      7 5 6 4

[15]

mich er-quick', so wird mein' Angst bald min-der.

mich er-quick', so wird mein' Angst bald min-der.

[15]

4      4      6 4 6      8 3 7 4

# Parte 2

## 39. [Choral]

[Soprano] *Soprano*  
 [Alto] *Alto*  
 [Tenor] *Tenor*  
 [Basso] *Basso*  
 Continuo  
 Fundamentum

Weint, jetzt wird das from-me he-  
 und dem-sel-ben u-ber-ge-

Weint, jetzt wird das from-me he-  
 und dem-sel-ben u-ber-ge-

6 8 6 5

[5]  
 ben zu Pi-la-to hin-ge-bracht ihn zum To-de brin-gen  
 pen, wel-cher auf Be-fehl und Macht

[5]  
 ben zu Pi-la-to hin-ge-bracht ihn zum To-de brin-gen  
 pen, wel-cher auf Be-fehl und Macht

[5]  
 6 6 6 4 5 6 6 5

[10]

soll, weint und wer-det trä-nen-voll, weil ein Herz von de-nen

soll, weint und wer-det trä-nen-voll, weil ein Herz von de-nen

6/5 # 6/5 9 8 + # 6/5 6 6

Hei-den selbst be-dau-ert sol-ches Lei-den

Hei-den selbst be-dau-ert sol-ches hei-den.

6 6/5 8 3 7

40. [Recitativo]  
Evang[elist], Pilatus, Jesus

Evang[elist]

Tenore

Und bald am Mor-gen

Continuo

Fundamentum

8 #11 10



hiel-ten die Ho-hen-prie-ster ei-nen Rat mit den Äl-te-sten und

6  
4

8 Schrift-ge-lehr-ten, da-zu der gan-ze Rat, und bun-den Je-sum und

6  
4

8 fäh-re-ten ihn hin und ü-ber-ant-wor-te-ten ihn Pi-la-to.

6  
4

### Pilatus

Und Pi-la-tus fra-get ihn: Bist du ein Kö-nig der

6

Evang[elist]                      Jesus

Jü-den? 8 Er ant-wor-tet a-ber und sagt zu ihm: Du sagst's,

5                      4                      f                      f

41. (Aria)  
Bass

[vivace] (♩ = 126)

Oboi                      Oboi

Corni [per D]                      Corni D

Violini 1                      Violini 2

Viola                      Viola

Basso                      Basso

Continuo

6                      8                      5                      4

This musical score is written for guitar and piano. It consists of five systems of staves. The first system has two staves (treble and bass clef) with guitar-specific notation, including the number 5 in brackets [5] and trills marked with 'tr'. The second system has two staves with piano notation. The third system has three staves (treble, bass, and a third staff) with guitar-specific notation, including the number 5 in brackets [5] and trills marked with 'tr'. The fourth system has one staff with piano notation. The fifth system has two staves with piano notation. The score is marked with the number 6 at the beginning of each system and the number 7 at the end of each system. The key signature is one sharp (F#).

6 [5] 7 6 8

The image shows a page of musical notation for guitar, consisting of five systems of staves. The notation is in treble and bass clefs, with a key signature of one sharp (F#). The first system features a treble staff with complex melodic lines and a bass staff with trills and slurs. The second system has a grand staff with a treble and bass staff. The third system has a grand staff with a treble and bass staff. The fourth system has a single bass staff. The fifth system has a grand staff with a treble and bass staff. Fingering numbers (6, 5, 7) are written below the bottom staff of the fifth system.

6 5 7 6 5 7 4 5 7

The musical score for 'The Rose Tree' is presented in five systems. The first system is a piano introduction in 2/4 time, featuring a treble and bass staff with a key signature of one sharp (F#). The melody is marked with a [10] dynamic. The second system continues the piano introduction, also marked with a [10] dynamic. The third system introduces a vocal melody in the treble staff, with a key signature change to one flat (Bb) and a 2/4 time signature. The vocal melody is marked with a [10] dynamic. The fourth system continues the vocal melody, also marked with a [10] dynamic. The fifth system is a piano accompaniment in 2/4 time, marked with a [10] dynamic. The score includes various musical notations such as treble and bass staves, key signatures, time signatures, and dynamic markings.





[illegible]

[20]



[20]



[20]



[20]



[20]

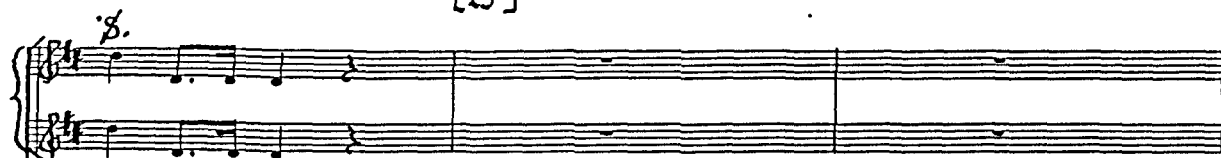


7 9 8 5

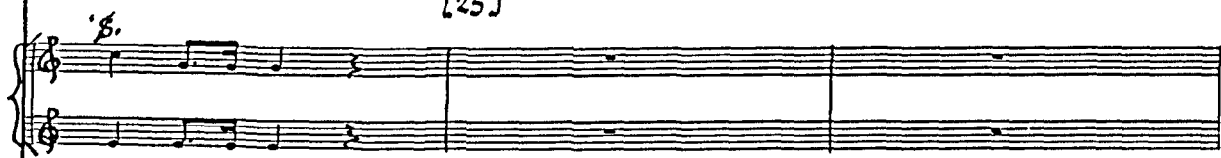
Handwritten musical score for piano and guitar. The score is written on five systems of staves. The first system consists of two staves (treble and bass clef). The second system consists of two staves (treble and bass clef). The third system consists of three staves (treble, bass, and a third staff). The fourth system consists of one staff (bass clef). The fifth system consists of two staves (treble and bass clef). The score includes various musical notations, including notes, rests, and dynamic markings. The key signature is one sharp (F#). The time signature is 4/4. The score is written in a clear, legible hand.

7 4 3 6 6 4 5

[25]



[25]



[25]



[25]



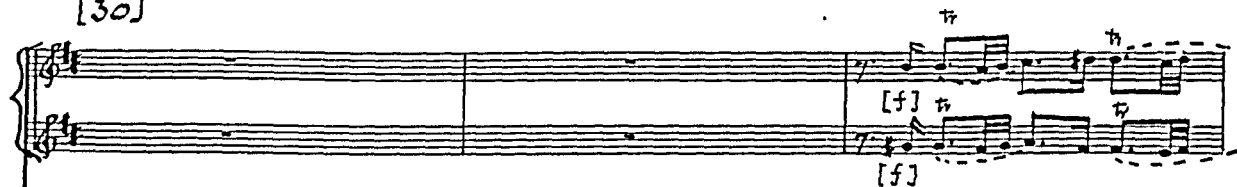
[25]



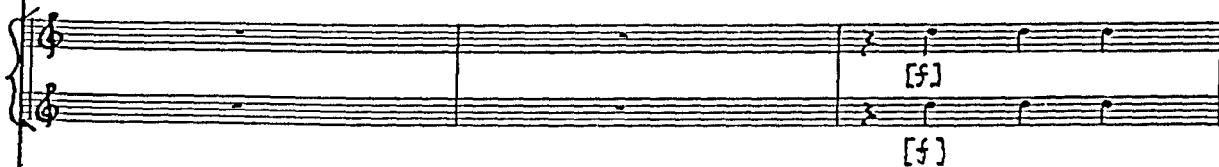
6 2 4 3 5 4

Handwritten musical score for piano and voice, page 284. The score consists of five systems. The first system is a grand staff with piano accompaniment. The second system continues the piano accompaniment with dynamics [P] and [f]. The third system includes a third staff, likely for a cello or double bass. The fourth system introduces a vocal line with the lyrics "dort des Men - schen Sohn,". The fifth system continues the piano accompaniment and vocal line, with a final "der" at the end. Dynamics like [f], [P], and [f] are used throughout. There are some handwritten markings like "tr" and "f" above notes.

[30]



[30]



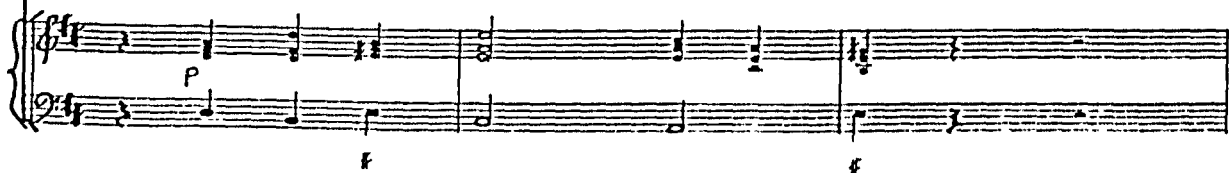
[30]



[30]



[30]





[35]

[35]

[35]

[sempre p]

[sempre p]

[sempre p]

[35]

der Thron des Va - ters, der Thron des Va - ters ist sein

[35]

[sempre p]

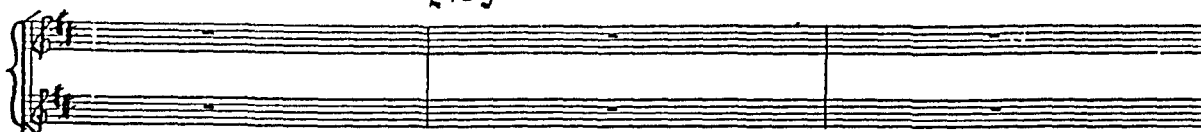
f 6 4 4 6 8 6 4 f

Thron. Der Che- rub bebt vor ihm und be- tet

4 7 6 6 7 6 5 7

4 7 6 6 7 6 5 7

[40]



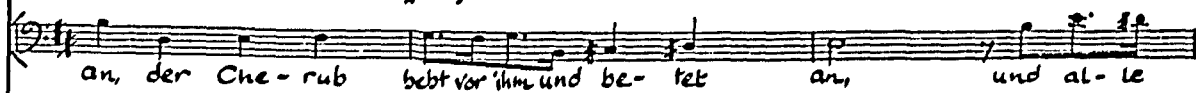
[40]



[40]



[40]



[40]



6      6      7 4  
5      3      6      7      7

8 7 # 7 6 5 4

[45]

[f]

[f]

[45]

[p]

[p]

[45]

*fr.*

*p*

*tr*

*mf*

*f*

*f*

*p*

*[mf]*

*[mf]*

[45]

Him-mel, al-le Him-mel sind ihm un-ter-

[45]

*p*

*[mf]*

7 4 5 6 6 7

Handwritten musical score for piano and guitar. The score is written on five systems of staves. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a time signature of 4/4. The second system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a time signature of 4/4. The third system consists of three staves (treble, bass, and a third staff) with a key signature of one sharp (F#) and a time signature of 4/4. The fourth system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a time signature of 4/4. The fifth system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a time signature of 4/4. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings include [b], [f], [50], and [50]. The guitar part is indicated by the label "tan." at the beginning of the fourth system. The score is written in a clear, legible hand.

[b] [f] [50]

[f] [f] [50]

[50]

[50]

[50]

[50]

tan.

6 8 + f 4 6



This musical score is for a piano and string ensemble. It consists of five systems of staves. The first system features a grand staff (piano) with two staves and a single staff (strings). The second system features a grand staff (piano) with two staves. The third system features a grand staff (piano) with two staves and a single staff (strings). The fourth system features a grand staff (piano) with two staves. The fifth system features a grand staff (piano) with two staves. The score includes various musical notations, including notes, rests, and dynamic markings. The key signature is one sharp (F#). The time signature is 6/8. The score includes several trills, indicated by the [tr] marking. The score includes several slurs, indicating phrasing. The score includes several ties, indicating notes that span across measures. The score includes several accidentals, including sharps and naturals. The score includes several dynamic markings, including *tr* and *tr*. The score includes several articulation marks, including accents and staccato marks. The score includes several performance instructions, including *tr* and *tr*. The score includes several rehearsal marks, including 6/5, 4/4, 5/4, 4, 6/8, 4/4, and 5/4.

6/5 4/4 5/4 4 6/8 4/4 5/4

[55]

[55]

[55]

[55]

[55]

6 4 6 6 4 5 74

The musical score consists of five systems. The first system has two staves with various notes and rests, including dynamic markings [P] and [55]. The second system has two staves with notes and rests, including dynamic markings [P] and [55]. The third system has two staves with notes and rests, including dynamic markings [P] and [55]. The fourth system has one staff with notes and rests, including dynamic markings [P] and [55]. The fifth system has one staff with notes and rests, including dynamic markings [P] and [55]. The bottom of the page shows a sequence of numbers: 6, 4, 6, 6, 4, 5, 74.

This musical score is for a piano and string ensemble. It consists of five systems of staves. The first system has two staves for the piano (treble and bass clef) and two staves for strings (treble and bass clef). The second system has two staves for the piano and two staves for strings. The third system has two staves for the piano and two staves for strings. The fourth system has two staves for the piano and two staves for strings. The fifth system has two staves for the piano and two staves for strings. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic markings [f] (forte) are present in several places, indicating a loud volume. The tempo is marked with a 6/4 time signature, and the key signature is one flat (B-flat major or D minor). The score is written in a standard musical notation style, with a clear layout and legible notes.

6/4 3/4 6/4 5/4 6/4 3/4

[60]

[60]

[60]

[60]

[60]

Mit Preis und Ruhm ge-krönt herrscht

4 5 6 8 4 3 4 4

Handwritten musical score for "Herr der Welt" by Franz Schubert. The score is in G major and 4/4 time. It features a piano introduction and a vocal melody. The piano part includes chords marked with [f], [tr], [s], and [65]. The vocal part includes the lyrics "dort des Men-schen Sohn." and is marked with [65]. The score is handwritten on aged paper.

Mit Preis und Ruhm ge-krönt herrscht

5 3                      6 8                      4 3                      6 5 4



[70]

[P] [f] [P] [f]

[70]

[P] [f]

[70]

[f]

[70]

dort des Men-schen Sohn,

[70]

[f]

5

7 6

6 7 7 6 6 8

[f] [f]

[f]

[f]

*Tr* *Tr* [3] [3] [3] [3]

*p* *p*

Thron. Der Che - rub bebt vor ihm und be - tet

*f* *p*

6 5 7 6

an, der che- rub bebt vor ihm und be- tet an,

und al - le Him - mel, al - le Him - mel sind ihm

7      4      5      4      7

[85]

[85]

[85]

[85]

[85]

un - ter - tan, und al - le, al - le Him - mel sind ihm

[85]

6 4 5 6 6 7 4 6 5



Handwritten musical score for a piano and voice piece. The score consists of five systems. The first system has two staves with chords marked [3], [3], [3], and [90]. The second system has two staves with a [90] marking. The third system has three staves with chords marked [3], [3], tr, and [90]. The fourth system has one staff with the lyrics "un - ter - ran, al - le" and a [90] marking. The fifth system has two staves with a [90] marking. At the bottom, there are fingerings: 4, 5, 7, 7, 6, 7, 5.

Musical score for piano and voice, page 305. The score consists of five systems. The first system shows piano accompaniment with dynamic markings [ff], [tr], and [3]. The second system shows piano accompaniment with dynamic markings [f] and [3]. The third system shows piano accompaniment with dynamic markings *mf*, *ff*, and *tr*, and a vocal line with dynamic markings *mf* and *tr*. The fourth system shows a vocal line with the lyrics "Him - mel sind ihm un - ter - tan." and piano accompaniment with dynamic markings *mf* and *ff*. The fifth system shows piano accompaniment with dynamic markings *mf* and *ff*. The score is in 4/4 time and G major.

6 4 5 6 6 7

[95]

[95]

[sempre f]

[sempre f]

[95]

[95]

6  $6\frac{1}{2}$   $7\frac{1}{4}$  6  $7\frac{1}{2}$   $7\frac{1}{4}$   $7\frac{1}{2}$

This musical score page, numbered 307, features a piano and orchestra arrangement. The piano part is written in treble and bass staves, while the orchestra part includes a full string section (first and second violins, violas, cellos, and double basses) and a woodwind section (flutes, oboes, and bassoons). The score is in 4/4 time and G major. The piano part begins with a series of chords and arpeggios, followed by a more complex passage with sixteenth notes and trills. The orchestra part provides a harmonic foundation with sustained chords and moving lines. The score is divided into four systems, each with a rehearsal mark. The first system is marked with a 'P' (Piano) dynamic. The second system is marked with a 'P' (Piano) dynamic. The third system is marked with a 'P' (Piano) dynamic. The fourth system is marked with a 'P' (Piano) dynamic. The score concludes with a final chord and a fermata.

6  
4

7  
5

6  
4

5  
3

[100]

[tr] [tr] [tr]

[ff] [tr] [tr]

[ff]

[100]

[sempre f]

[sempre f]

[100]

[tr] [tr] [tr]

f [tr] [tr] [tr]

f [tr]

f [f]

[100]

[100]

f [f]

64 7 64 5 6 6 8 7

Handwritten musical score for guitar, consisting of five systems. Each system has a treble and bass staff. The first system includes fingering numbers [1], [2], [3], [4], and [5] above notes. The second, third, and fourth systems are marked with [105] above the treble staff. The fifth system is also marked with [105]. At the bottom, there are five numbers: 1, 6, 5, 4, 3.



This musical score is for a piano and guitar arrangement. It consists of five systems of staves. The first system has two staves (treble and bass clef). The second system has two staves (treble and bass clef). The third system has three staves (treble, bass, and a third staff). The fourth system has two staves (treble and bass clef). The fifth system has two staves (treble and bass clef). The score includes various musical notations such as notes, rests, and fingerings. There are also some markings in brackets, possibly indicating specific techniques or fingerings. The bottom of the page shows a sequence of numbers: 7 5, 9 7, 8 6 4 5, 6, 6 4, 5 3.

7 5    9 7    8 6 4 5    6    6 4    5 3

The image displays five systems of musical notation, each consisting of a grand staff (treble and bass clefs) and a single bass staff. The notation is in 4/4 time and G major (one sharp). Each system begins with a 'Fine' marking and a repeat sign, followed by a measure marked '[110]'. The first four systems are piano accompaniment for a vocal line. The fifth system includes a vocal line with the lyrics 'Werft eu - re Kro - nen hin,'. The piano accompaniment for the fifth system includes dynamic markings '[f]' in measures 3 and 4 of the grand staff, and measure 4 of the single bass staff. The notation is in black ink on a white background.

Fine [110]

Fine [110]

Fine [110]

Fine [110]

Fine [110]

Werft eu - re Kro - nen hin,

[f]

[f]

[f]

werft eu - re Kro - nen hin, ihr Kö - ni - ge der

4 4 6 6 6 6 6

[115]

[115]

[P]

[P]

[115]

[3] [3] [3] [3] [3] [3] [3] [3]

*f* *p* *tr* *tr* *tr* *tr*

[115]

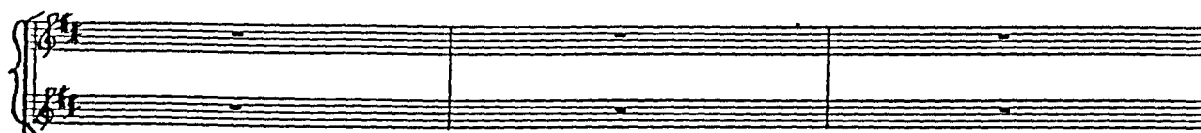
Er - den! Der Sohn ist Kö - nig, fürch - tet

[115]

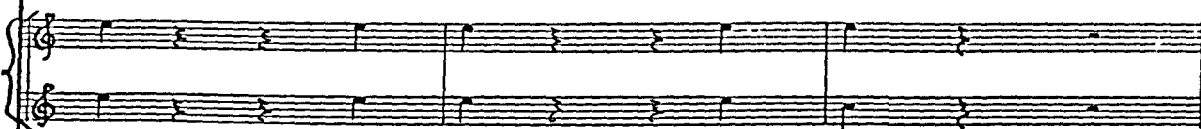
*f* *p*

6 # 5 7 5 6 7 5

[120]



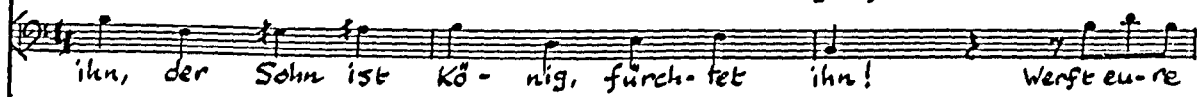
[120]



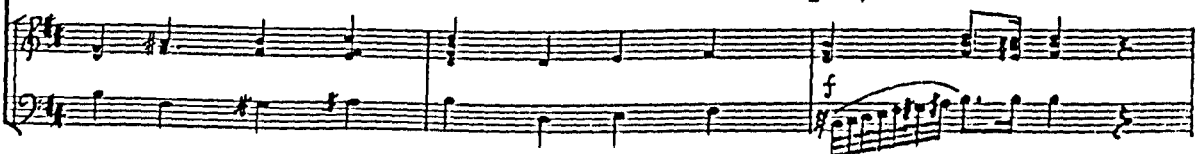
[120]



[120]



[120]



14 7 6

Musical score for the song "Kro-nen hin, ihr Kö-ni-ge der Er-den!". The score is written for piano and voice. It features a grand staff with treble and bass clefs, and a vocal line. The music is in 2/4 time and G major. The lyrics are: "Kro-nen hin, ihr Kö-ni-ge der Er-den!". The score includes dynamic markings (p, f) and articulation (accents). The piano part has a bass line with a 6/8 time signature.



[125]

[125]

[f] [p] [f] [p]

[125]

[3] [3] [3] [3] [3] [3] [3] [3] [3] [3] [3] [3]

*p* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

*p*

[125]

Der Sohn ist kö - nig, fürch - tet ihn, der Sohn ist

[125]

*p*

♯ 7 6<sub>5</sub> ♯ 7 6<sub>5</sub> ♯ 7 6<sub>5</sub>

1

[f]

[ff]

[f]

[ff]

[f]

p

p

p

Kö - nig, fürch - tet ihn! Er wird nicht lan - ge mehr ver -

p

4  
2

[130]

[130]

[130]

[130]

zieh'n, er wird nicht lan-ge mehr ver-zieh'n, sein Tag eilt schnell, sein Tag eilt

[130]

6 6  $\frac{1}{2}$  6 6

Handwritten musical score for piano and voice, measures 135-137. The score is written in G major (one sharp) and 3/4 time. The piano accompaniment consists of two staves. The voice part is on a single staff. The lyrics are in German.

Measure 135: The piano part features a complex, fast-moving melody in the right hand, while the left hand plays a steady eighth-note accompaniment. The voice part is silent.

Measure 136: The piano part continues with the same fast-moving melody. The voice part enters with the lyrics: "schnell, sein Tag eilt schnell, und ihr sollt dann ge-rü - stet wer -".

Measure 137: The piano part concludes with a final chord. The voice part continues with the lyrics: "schnell, sein Tag eilt schnell, und ihr sollt dann ge-rü - stet wer -".

[135]

[135]

[135]

[135]

schnell, sein Tag eilt schnell, und ihr sollt dann ge-rü - stet wer -

[135]

6 74 6

den, und ihr sollt dann ge-rü-stet wer -

den, und ihr sollt dann ge-rü-stet wer -

6 6 4 7 4 3

This musical score page contains five systems of music, all marked with the measure number [140] above the staff. The first system is a piano (p) part in G major, featuring a complex texture with many trills (tr) and triplets (3). Dynamics include [ff] and [f]. The second system is a piano (p) part with a simpler melody. The third system is a piano (p) part with trills and triplets, marked with dynamics ff and [f]. The fourth system is a string (str.) part with a simple melody. The fifth system is a piano (p) part with a simple melody, marked with dynamics f and [f]. The page number 321 is in the top right corner.

[140]

[140]

[140]

[140]

[140]

4 5 6 7



This musical score is for a piano and string ensemble. It consists of five systems of staves. The first system has two staves (treble and bass clef). The second system has two staves (treble and bass clef). The third system has four staves: two for piano (treble and bass clef) and two for strings (treble and bass clef). The fourth system has two staves (treble and bass clef). The fifth system has two staves (treble and bass clef). The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano). At the bottom of the page, there are several numbers: 6/4, 7/5, 6/4, 5/3, 6/4, and 7/5, which likely represent time signatures or ratios.

6/4 7/5 6/4 5/3 6/4 7/5

[145]

[w]

[f]

[f]

[145]

[f]

[f]

[145]

[w]

[f]

[f]

[145]

[145]

[f]

6 6 8 7 4 6 6

The musical score consists of five systems of staves, likely for guitar. Each system contains two staves (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a treble staff with a triplet of eighth notes marked [3], followed by a triplet of sixteenth notes marked [3], and a triplet of eighth notes marked [tw]. The bass staff has a triplet of eighth notes marked [3], followed by a triplet of sixteenth notes marked [3], and a triplet of eighth notes marked [tw]. The second system has a treble staff with a triplet of eighth notes marked [3], followed by a triplet of sixteenth notes marked [3], and a triplet of eighth notes marked [tw]. The bass staff has a triplet of eighth notes marked [3], followed by a triplet of sixteenth notes marked [3], and a triplet of eighth notes marked [tw]. The third system has a treble staff with a triplet of eighth notes marked [3], followed by a triplet of sixteenth notes marked [3], and a triplet of eighth notes marked [tw]. The bass staff has a triplet of eighth notes marked [3], followed by a triplet of sixteenth notes marked [3], and a triplet of eighth notes marked [tw]. The fourth system has a treble staff with a triplet of eighth notes marked [3], followed by a triplet of sixteenth notes marked [3], and a triplet of eighth notes marked [tw]. The bass staff has a triplet of eighth notes marked [3], followed by a triplet of sixteenth notes marked [3], and a triplet of eighth notes marked [tw]. The fifth system has a treble staff with a triplet of eighth notes marked [3], followed by a triplet of sixteenth notes marked [3], and a triplet of eighth notes marked [tw]. The bass staff has a triplet of eighth notes marked [3], followed by a triplet of sixteenth notes marked [3], and a triplet of eighth notes marked [tw].

*clat Segno*

12. [Recitativo]  
Evangelist, Pilatus

Evangelist

[Tenore] Tenore

Und die Ho - en - prie - ster be -

Continuo

[Fundamentum]

6  $\frac{8}{4}$

schul - dig - ten ihn hart, Pi - la - tus a - ber frag - te ihn

6  $\frac{6}{4}$

[5]

Pilatus

8 a - ber - mals und sprach: Ant - wortest du nichts? Sie - he wie

[5]

6  $\frac{6}{4}$

Evangelist

hart sie dich ver - kla - gen 8 Je - sus a - ber ant - wort - te nichts

7 6 5

mehr, al-so daß sich auch Pi-la-tus ver-wun-der-te. Er

[10]

pfle-ge-te a-ber ih-nen auf das O-ster-fest ei-nen Ge-fan-ge-nen

[10]

los-zu-ge-ben, wel-chen sie be-gehr-ten. Es war a-ber

[15]

ei-ner ge-nannt Ba-rab-bas, ge-fan-gen mit den Auf-rühr-ri-schen,

[15]

die im Aufbruch einen Hord be-gan-gen hat-ten, und das Volk ging hin-

auf, und bat, daß er töt, wie er pfe- get, Pi-

[20]

Pilatus

la-tus a-ber ant-wor-tet ih-nen: Wollt ihr, daß ich euch den Kö-nig der

[Evangelist]

Jü-den los-ge-be? Denn er wuß-te, daß ihn die Ho-her-prie-ster aus



[25]

Neid ü-ber-ant-wor-tet hat-ten, A-ber die Ho-hen-prie-ster reiz-te das

[25]

8 Volk, daß er ih-nen viel lie-ber den Ba-rab-bam los-ge-be, Pi-la-tus a-ber ant-wor-tet

[30] Pilatus

8 Wie-der-um und sprach zu ih-nen: Was wollt ihr denn, daß ich tu-e

[30]

[Evangelist]

dem, den ihr schul-di-ge-t, er Sei ein Kö-nig der Jü-den? 8 Sie schrie-en a-ber-mal

Siege 'L Coro

43. [G#m] [F#m] [G#m]  
[turbol]

*allabreve* *alla breve*

[Violini] Violino 1 Violino 2 Viola Viola

[Canto] Soprano  
[Alto] Alto  
[Tenore] Tenore  
[Basso] Basso

[alla breve]

Kreu - zi-ge, kreu - - zi-ge, kreu -  
Kreu - zi-ge, kreu - zi-ge,  
Kreu - zi-ge, kreu -  
Kreu - zi-ge, kreu - zi-ge,

[alla breve]

Continuo

[Basso continuo]

6

[5]

[5]

zi-ge, kreu - - zi-ge, kreu-zi-ge, kreu - zi-ge ihu! kreu -  
kreu - zi-ge, kreu-zi-ge, kreu - - zi-ge ihu! kreu -  
- - zi-ge, kreu - zi-ge, kreu-zi-ge, kreu-zi-ge  
kreu - zi-ge, kreu - - zi-ge, kreu-zi-ge, kreu-zi-ge, kreu-zi-ge

[5]

7 6 4 5 3 6 8 6 5 7

[10]

[10]

- zi-ge, kreu-zi-ge, kreu - zi-ge, kreu - zi-ge, kreu-zi-ge, kreu-zi-ge

- zi-ge, kreu-zi-ge, kreu-zi-ge, kreu - - zi-ge, kreu -

ihn! kreu -

ihn! kreu - - zi-ge, kreu -

[10]

kreu-zi-ge, kreu-zi-ge, kreu-zi-ge, kreu-zi-ge, kreu-zi-ge, kreu-zi-ge ihn! kreu -

zi-ge,

zi-ge, kreu-zi-ge,

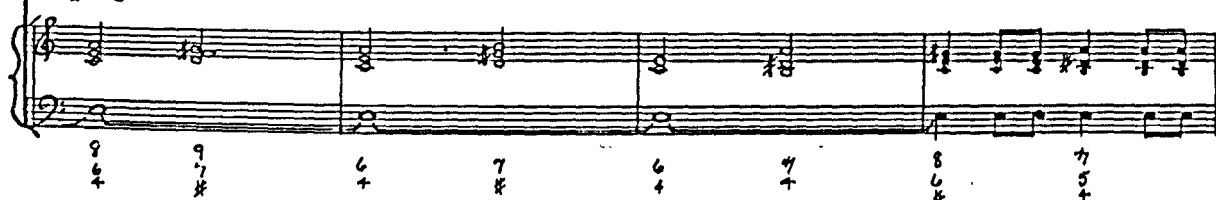
[15]



[15]



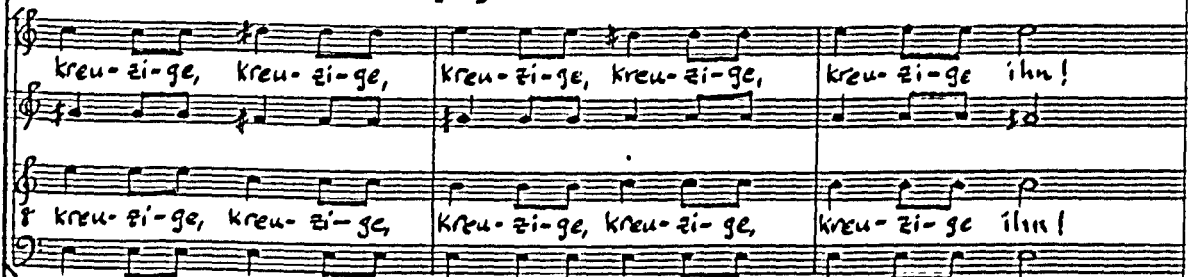
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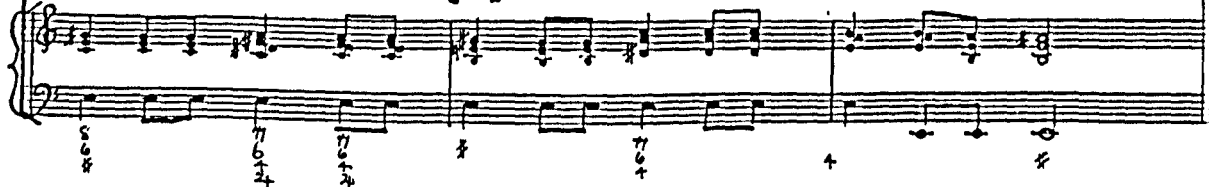
[20]



[20]



[20]



44. [Berglied IVa]  
Evangelist, Pilatus

Evangelist

Pilatus

Continuo

4/2 6/8

Evangelist

4/2 6/8

45. Chor "Kreuzlied" (Turba)

46. Choral

[strumenti coll. voci]

Choral

Continuo

6/8 4/4 6/8 8/8

[5]

du ver-bro - chen, daß man ein solch' scharf' Ur - teil hast ge-

du ver-bro - chen, daß man [ein solch' scharf' Ur - teil hast ge-

[5]

6 6 # # 1 6 9

[10]

spro - chen? Was ist die Schuld, in was für Mis - se - ta -

spro - chen? Was ist die Schuld, in was für Mis - se - ta -

[10]

4 5 7 6 6 6 6 6 7 9 5

ten bist du ge - ra - ten?]

ten bist du ge - ra - ten?]

f 6 5 5 # 1



47 [Recitativo]  
Evangelist

Evangelist

[Tenore] Tenore

Pi-la-tus a-ber ge-dach-te den

Continuo

[Fundamentum]

Volk gnug zu tun, und gab ih-nen Bar-ab-bam los, und ü-ber-

[5]

ant-wor-tet ih-nen Je-sum, daß er ge-gei-bel-t und ge-kreu - zi-get

[5]

wür-de. Die Kri-egs-knech-te a-ber führ-ten ihn hin-ein in das

8 Richt-haus und rie-fen zu-sam-men die gan-ze Schaar, und zo-gen

[10] ihm ein Pur-pur an, und floch-ten ei-ne Dor-nen-kro-ne und

[10]

sete-ten sie ihm auf, und fin-gen an, ihn zu grü-ßen;

*Segue 'l coro*

## 48. [Coro]

Strom[enti] coll[i] voc[i] unison[i]  
[Turba]

Strom[enti] coll. Voc. unis.

[Canto] Soprano

[Alto] Alto

[Tenore] Tenore

[Basso] Basso

Continuo

Fondamentum

*[mf]*

se - grü - ßet seist du, der Jü - den

[5]

kö - nig, du kö - nig, du kö - nig, ge - grü - ßet

*[mf]* se - grü - ßet seist du, der Jü - den kö - nig, *[mf]* du

se - grü - ßet

[5]

seist du, ge - grü - ßet seist du, der Jü - den kö - nig, der Jü - den

kö - nig, du kö - nig, ge - grü - ßet seist du, der Jü - den

seist du, der Jü - den kö - nig, *[mf]* du kö - nig, du

ge - grü - ßet seist du, der Jü - den

*[sempre mf]*

7 4 6 6 6 4 6

[10]

König, ge-grü-ßet seist du, ge-grü-ßet seist du, ge-grü-ßet  
 Kö - nig, ge-grü-ßet seist du, ge-grü-ßet seist du, ge-grü-ßet  
 Kö - nig, ge-grü-ßet seist du, ge-grü-ßet seist du, ge-grü-ßet  
 Kö - nig, ge-grü-ßet seist du, ge-grü-ßet seist du, ge-grü-ßet

[10]

6 6 6 6 # 4 4 5 # 6 # 4 5 4

seist du, der Jü-den, der Jü-den König, ge-grü-ßet seist du, der Jü-den  
 seist du, der Jü-den, der Jü-den König, ge-grü-ßet seist du, der Jü-den  
 seist du, der Jü-den, der Jü-den König, ge-grü-ßet  
 seist du, der Jü-den, der Jü-den König,

6 6 4 3 4 5 4 5

[15]

ge-grü-ßet seist du, der Jü-den König, du  
 König, du König, ge-grü-ßet seist du, du  
 seist du, der Jü-den König, der Jü-den König, du  
 ge-grü-ßet seist du, der Jü-den

[15]

4 4

[20]

Kö - nig du Kö - nig, ge-grü-ßet seist du [ge-grü-ßet seist du!]  
 [Kö - nig, du Kö - nig, ge-grü-ßet, ge-grü-ßet seist du!]  
 Kö - nig, [du Kö - nig, ge-grü-ßet, ge-grü-ßet seist du!]  
 Kö - nig, der Jü-den Kö - nig, ge-grü-ßet, ge-grü-ßet seist du!

[20]

6 6 6 6 7 7

49. [Recitativ]  
 Evang[el]ist

Evang[el]ist

[Tenore] Tenore und schlü-gen ihm das Haupt mit dem  
 Continuo  
 [Fundamentum] 4 2

8 Rohr, und ver-spei-e-ten ihn, und fie-len auf die Knie und  
 6 6 4 2

[5]

be-te - ten ihn an, Und da sie ihn ver-spot-tet hat - ten,

[5]

zo-gen sie ihn den Purpur aus, und zo-gen ihm seine ei-ge-nen

klei - der an, und füh-re - ten ihn ab, daß sie ihn kreu-zig - ten.

[10]

Und zwun-gen ei - nen, der vor-ü - ber - ging, mit Na - men



8 Si-mon von Ky-re-ne, der vom Fel-de kam, der ein Va-ter

8 war A-le-xan-dri und Ru-fi, daß er ihm das Kreuz trü-ge.

[15]

[15]

6 7 5 4 3 2

50. [Recitativo ed Aria]  
Soprano

[furioso]

Flauto

Flauto triv. 1

Flauto triv. 2

[furioso]

Violino 1

Violino 2

Viola

[f]

[f]

[f]

[furioso]

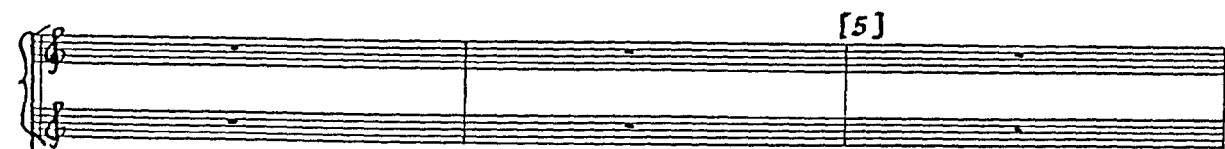
Canto

Soprano

furioso

Continuo

Fandamentum



[10]

[10]

[10]

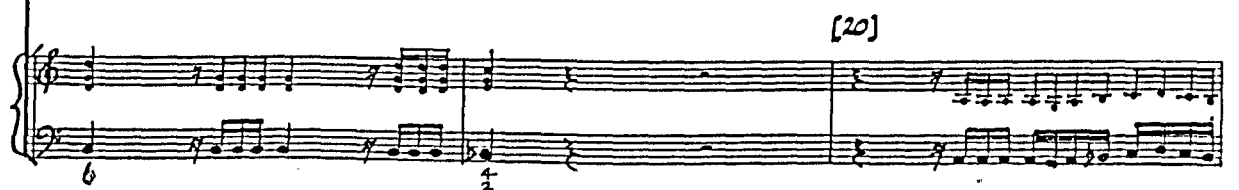
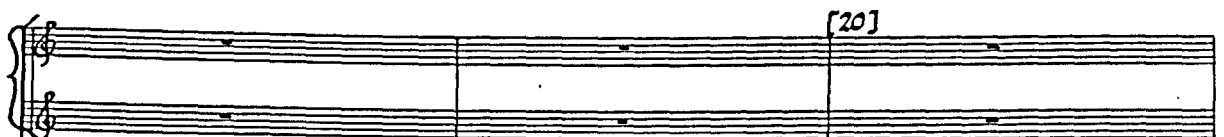
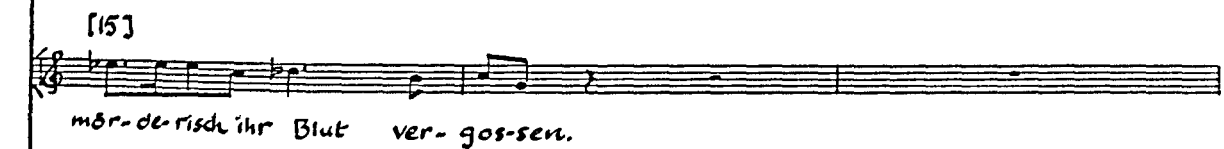
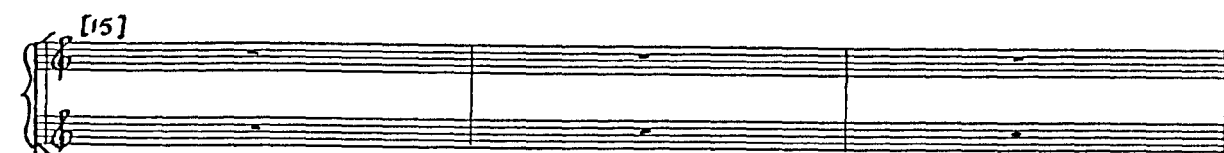
Je - ru - sa - lem, wie wü - test du! Ist noch nicht

8/5

7/5

Blut ge - nug ge - flos - sen? Gott sand - te die Pro - phe - ten zu, und du hast

3



Willst du den größten der Pro-pheten, willst du auch Got-tes Sohn nach tö-ten?

6 4 2 7 4 5 6 4 2

[25] [mf] [mf]

[25] P P P P P P P P

[25] wie eck-tlich tief der Men-schen-freund dir zu,

[25] P P P P P P P P

4 2 6 5 4 2 3

Musical score for the song "Sahst du nicht seine Tränen fließen?". The score is written for voice and piano. It consists of two systems of staves. The first system has four staves (two for voice, two for piano). The second system has three staves (one for voice, two for piano). The lyrics "Sahst du nicht seine Tränen fließen?" are written below the voice staff in the second system. The score includes various musical notations such as notes, rests, and fingerings.

Musical score for "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score begins with a treble clef and a key signature of one flat. The first measure of the voice part is marked with a bracket and the number [30]. The piano accompaniment consists of a simple harmonic pattern in the right hand and a bass line in the left hand. The score is divided into measures by vertical bar lines.

[30]

*f*

[30]



Und nun wilst du sein gött-liche Blut ver-gie-ßen?

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The tempo is marked "Moderato". The score consists of two systems. The first system has a vocal line with a melody and a piano accompaniment with a bass line. The second system continues the vocal line and piano accompaniment. The piano part includes a forte (f) dynamic marking. The score is labeled with the number [30] in the top left corner.



[35]

[35]

Je - ru - sa - lem wie wü-dest du, wie wü-dest du!

[35]

[35]

[40] *[allegretto] (♩ = 96)*

[40] *[allegretto]*

[40] *allegretto*  
Er hat

[40] *[allegretto]*

[45]

[45]

[45]  
dich er - ret - ten wol - len, und - du siehst nicht die Ge -

[45]

[50]

[sempre p]

[sempre p]

[sempre p]

[50]

f

P

[f]

[P]

f

[f]

[P]

[50]

fahr, und du siehst nicht, du siehst nicht die Ge-fahr, du, du

[50]

f

f

6 6

[55]

tr

[tr]

[55]

[55]

hät-test dan-ken sol-len, daß er dir so gnä-dig

[55]

[60] [65]

[60] [65]

[60] [65]

war, du, du hät - test dan

[60] [65]

[70]

[70]

[70]

ken

[70]

[75]

[sempre p]

[sempre p]

[75]

[f]

[p]

[75]

sol- len, daß er dir so gnä - dig war, daß er

[75]

f

6

[80]

[mf]

[mf]

[80]

f

mf

[f]

mf

[f]

[mf]

[80]

dir so gnä - dig war

[80]

f

mf

6 4 6 5 7 5 6 7 4 7

[85]

[f] [P]

[f] [P]

[85]

f [P]

f [P]

[85]

Er hat

[85]

[f] P

$\frac{6}{4}$   $\frac{4}{4}$   $\frac{4}{2}$  6 2 3 7  $\frac{6}{4}$   $\frac{7}{4}$

[90] [95]

[90] [95]

[90] [95]

[90] [95]

[90] [95]

ich er-ret-ten wol-len, und du siehst nicht die Ge-

[90] [95]



[100]

[sempre p]

[P]

[P]

[f]

[P]

[f]

[100]

fahr, und du siehst nicht, du siehst nicht die Ge-fahr, du, du

[100]

f

6 6 6 6

[105]

[tr]

[P]

[P]

[105]

P

[P]

[f]

[P]

[f]

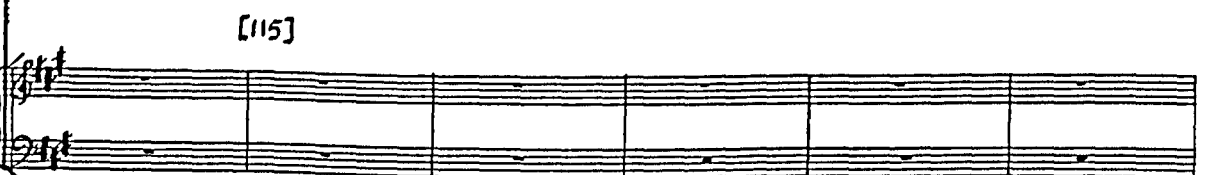
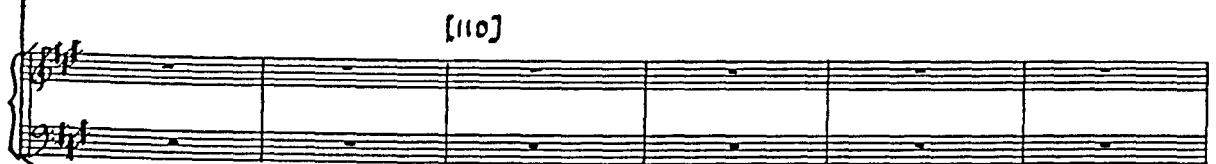
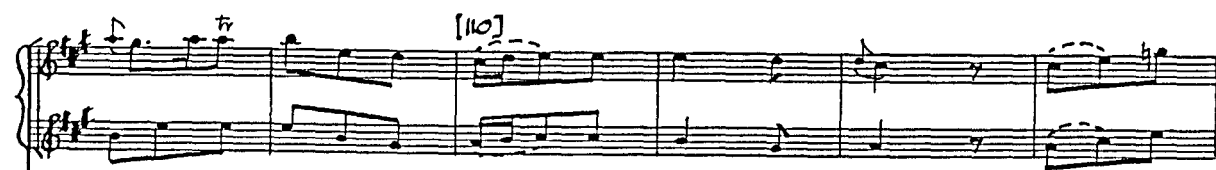
[105]

hät-test dan-ken sol-len, daß er dir so gnädig

[105]

[f]

6



[120] [125]

[P] [P]

[120] [125]

*f* [P] *f* *P*

[f] [f] [P]

[120] [125]

sol-len, daß er dir so gnä-dig war. Er hat

[120] [125]

[f] 6 6 6 4

[130]

[PP] [PP]

[130]

[PP] [PP]

[130]

dich er-ret-ten wol-len, und du siehst nicht die Ge-

[130]

[135]

[P]

[P]

[135]

[P]

[P]

[135]

fahr, du, du hät - test dan - - ken sol - len, daß er

[135]

[140]

[sempre p]

[sempre p]

[140]

[f]

[P]

[f]

[140]

dir so gnä - dig war, daß er dir so gnä - dig

[140]

[f]

[145]

[145]

[145]

war,

[145]

6 4 5 7 4 7 7 4 5 1 6

[150]

[155]

[150]

[155]

[150]

[155]

[150]

[155]

4 3 7 4 5 1 5 6 6 4 3 7 4 5

[come prima]

[f]

[f]

[f]

[f]

come prima

Nein, du hast nicht ge-

[come prima]

[f]

6 5 4 6 4 2 6

[160]

[160]

p

f

f

f

p

[160]

Wollt, nun ist's vor dir verbor-gen, nun kannst du selbst vor deinen Feinden sor-gen,

[160]

p

f

6 5 4 6 4 2 6



Du bit-test ei-nen Mör-der los, und er, der Göt-ti-liche, der

S4

[165]

[165]

[165]

Herr von un-serm le-ben, der wird von dir von dir den Mör-dern ü-ber-ge-ben. Dein ka-ster

[165]

[170]

[170]

[170]

Ist un-mensch-lich groß, Führt ihn zum Kreu-ze hin, ihr schreck-lich-sten der

[170]

==

Sün-der, und wänt dort ü-ber auch und ü-ber dei-ne Kin-der!

[175]

[175]

[175]

[175]

6<sup>h</sup> 5<sup>b</sup> 6 5<sup>h</sup> 7<sup>h</sup> 7<sup>b</sup>/<sub>3</sub>

[allegretto] (♩ = 96) [180]

[P]

[P]

[allegretto] [180]

[allegretto] [180]

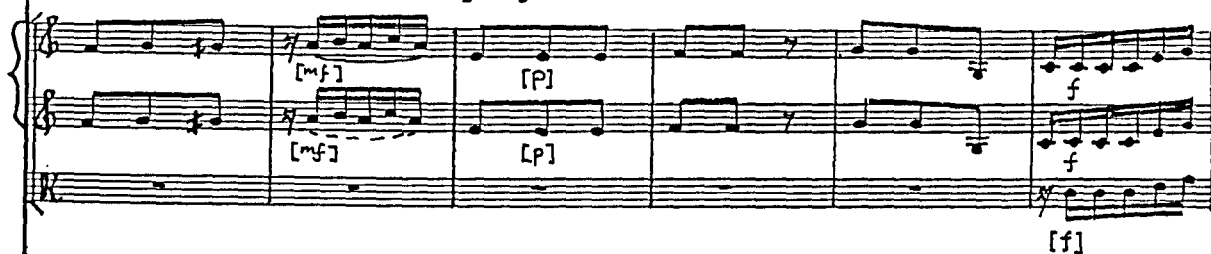
Er will lei - den, er will ster - ben, leid' und stirb doch

[allegretto] [180]

[185]



[185]



[185]



[185]



[190]



[190]



[190]



[190]



[195] [200]

[195] [200]

[195] [200]

fest an dich, Herr, ich glau-be fest an dich.

[195] [200]

[205]

[205]

[205]

[205]

[210]

[P]

[P]

[210]

*p*

[P]

[mf]

[mf]

[210]

Er will lei - den, er will ster - ben,

[210]

7 6 5 4 3 2 1

[215]

[P]

[P]

[P]

[215]

[P]

[mf]

[P]

[P]

[mf]

[P]

[215]

[tr]

leid' und stirb doch auch für mich, leid' und stirb doch

[215]



[220]

[P] [P]

[220]

[mf] [P] [mf] [P]

[220]

auch für mich! laß mich einst dein Reich er-er-ben,

[220]

[225]

[f] [f] [tr] [w]

[225]

[f] [f]

[225]

Herr, ich glau-be fest an dich. laß mich

[225]

[f]

[230] <sup>tr</sup> [235]

[230] [235]

[230] [235]

einst dein Reich er-er-ben, Herr, ich glau-be fest an

[230] [235]

[240]

[240]

[240]

dich, Herr, ich glau-be fest an dich.

[240]

First system of musical notation, measures 245-250. The score is written for piano (p) and includes a double bar line at the end of measure 250. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The measure numbers [245] and [250] are indicated above the staves.

Measure numbers: [245], [250]

Measure numbers below the staff: 6, 6, 7, 6, 7, 6, 7, 6, 7, 7, 6

Second system of musical notation, measures 250-255. The score is written for piano (p) and includes a double bar line at the end of measure 255. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The measure numbers [250] and [255] are indicated above the staves.

Measure numbers: [250], [255]

Measure numbers below the staff: 6, 6, 7, 6, 7, 6, 7, 6, 7, 7, 6

51. [Recitativo]  
Evangelist]

Evangelist]

[Tenore] Tenore

8 Und sie brach-ten ihn an die Stät-te

Continuo

[Fundamentum]

8 Gol-go-tha, das ist ver-dol-met-schet „Schä-del-stätt“, und sie ga-ben ihm

6 4

5 4

[5]

Myrr-hen im Wein zu trin-ken, und er nahm's nicht zu sich.

[5]

6

6 5

f

52. [Choral]

Choral [strumenti coll. Voci]

Choral score for Soprano, Alto, Tenor, Bass, Continuo, and Pandamentum. The lyrics are: "Dein Durst und Gal - len - trank mich".

**Soprano**  
[Dein Durst und Gal - len - trank mich]

**Alto**  
[Dein Durst und Gal - len - trank mich]

**Tenore**  
[Dein Durst und Gal - len - trank mich]

**Basso**  
[Dein Durst und Gal - len - trank mich]

**Continuo**

**Pandamentum**

6 6 1 6 6 5

[5]

lab', wenn ich sonst kei - ne Stär - kung hab',

lab', wenn ich sonst kei - ne Stär - kung hab',

[5]

6 6 1 2 7

[10]

dein Angst - ge - schrei komm' mir zu - gut,

dein Angst - ge - schrei komm' mir zu - gut,

[10]

6 4 3 5

[15]

be - wahr mich für der Höl - len - glut,]

be - wahr mich für der Höl - len - glut,

7 7 7 1/2 5 4 3

53. [Recitativo]  
Evang[el]ist

Evang[el]ist

Tenore

und da sie ihn ge-kreu-zi-get

Continuo

fundamentum

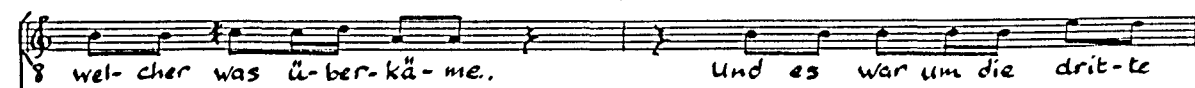
6

hat-ten, tei-le-ten sie sei-ne Klei-der, und wur-fen das Los drum,

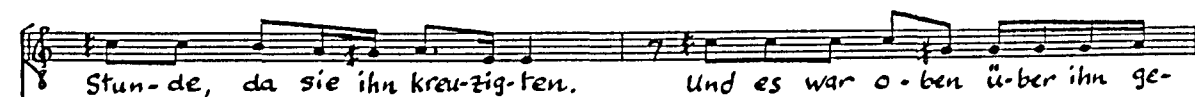
5 6



[5]



[5]



[10]



[10]



Mör-der, ei-nen zu sei-ner Rech-ten und ei-nen zur

[15]

Lin-ken, Da wand die Schrift er-fül-let, die da sa-get:

[15]

„Er ist un-ter die ü-bel-tä-ter ge-rech-net,“ Und die vor-

[20]

üb-ber-gin-gen lä-ster-ten ihn, und schüt-tel-ten ih-re Häup-ter und spra-chen;

[20]

Segue 'l coro

# 54. Coro (Turba)

[Violini] Violino 1 [f]

Violino 2 [f]

[Viola] Viola [f]

[Canto] Soprano [f]  
Pfui dich! pfui dich! wie fein zer-brichst du den

Alto [f]  
Pfui dich! pfui dich! wie fein zer-brichst du den

Tenore [f]  
Pfui dich! pfui dich! wie fein zer-brichst du den

Basso [f]  
Pfui dich! pfui dich! wie fein zer-brichst du den

Continuo [f]

Fondamentum

$7 \frac{6}{2}$   $5 \frac{3}{3}$   $6 \frac{4}{5}$   $4 \frac{2}{3}$   $5 \frac{3}{3}$   $4 \frac{2}{3}$   $5 \frac{3}{3}$

[5]

Tempel! Pfui dich! pfui dich! pfui dich! wie fein zer-brichst du den

Tempel! Pfui dich! pfui dich! pfui dich! wie fein zer-brichst du den

Tempel! Pfui dich! pfui dich! pfui dich! wie fein zer-brichst du den

Tempel! Pfui dich! pfui dich! pfui dich! wie fein zer-brichst du den

[5]

[5]

$7 \frac{6}{5}$   $6$   $7 \frac{6}{6b}$   $6$   $4 \frac{2}{2}$   $5 \frac{3}{3}$   $6 \frac{4}{2}$   $5 \frac{3}{3}$   $4$

Tem-pel, und bau-est ihn, und bau-est ihn, und bau-est ihn in drei-en Ta -

Tem-pel, und bau-est ihn, und bau-est ihn, und bau-est ihn in drei-en Ta -

Tem-pel, und bau-est ihn, und bau-est ihn, und bau-est ihn in drei-en Ta -

Tem-pel und bau-est ihn, und bau-est ihn, und bau-est ihn in drei-en Ta -

6 6 6 6 6 7b 7 2b 4 3

[10]

gen! Hilf dir nun sel-ber, hilf dir nun sel-ber, hilf dir, hilf dir nun

gen! Hilf dir nun sel-ber, hilf dir nun sel-ber, hilf dir nun

gen! Hilf dir nun sel-ber, hilf dir nun sel-ber, hilf dir nun

gen! Hilf dir nun sel-ber, hilf dir nun sel-ber, hilf dir nun

[10]

6b 4b 3 6 4b 3 6b 6 4

[ff]

[ff]

[ff]

sel-ber, hilf dir nun sel-ber! und stei-ge her-ab, her-ab vom kreuz-ze, und

sel-ber, hilf dir nun sel-ber! und stei-ge her-ab, her-ab vom kreuz-ze, und

sel-ber, hilf dir nun sel-ber! und stei-ge her-ab, her-ab vom kreuz-ze, und

sel-ber, hilf dir nun sel-ber! und stei-ge her-ab, her-ab vom kreuz-ze, und

[ff]

[ff]

5/4 4/2 5/3 6/5 4/2 5/3 6/4

[15]

[15]

stei-ge her-ab, her-ab vom kreuz-ze!

stei-ge her-ab, her-ab vom kreuz-ze!

stei-ge her-ab, her-ab vom kreuz-ze!

stei-ge her-ab, her-ab vom kreuz-ze!

[15]

6 6 6 6 4 8/5 7

55. [Recitativo]  
Evangelist

Evang[elist]

[Tenore] Tenore

Des-sel-bi-gen glei-chen die Hoh-en-

Continuo

[Fundamentum]

6

8 prie-ster ver spot-te-ten ihn un-ter ein-an-der samt den Schrift-ge-lehr-ten und Spra-chen:

6 5 4

6

56. [Coro]  
[Turba]

[Canto] Soprano

[Alto] Alto

[Tenore] Tenore

[Basso] Basso

Er hat an-der-ge-hol-fen,

Er hat an-der-ge-hol-fen,

Continuo

[Fundamentum]

6 4 7 5 6 5

4 2 3 4 3



[5]

und kann ihm sel-ber nicht hel-fen. Ist er Chris-tus,  
und kann ihm sel-ber nicht hel-fen. Ist er Chris-tus,

[5]

6 6  $\frac{4}{2}$  2 5

[10]

Ist er Chris-tus, ist er Chris-tus und Kö-nig in  
Ist er Chris-tus, ist er Chris-tus und Kö-nig in

[10]

h 6  $\frac{3}{4}$  6  $\frac{6}{5}$  7

[15]

Is-ra-el, so stei-ge er nun vom Kreu-ze, so  
so stei-ge er nun vom Kreu-  
Is-ra-el, so stei-ge er nun vom Kreu-

[15]

7 6 4 5 6 7

[20]

stei - ge er nun vom Kreu - ze, daß wir  
ze, so stei - ge er nun vom Kreu - ze,  
ze, so stei - ge er nun vom Kreu - ze, daß wir

[20]

6 7 4 4

[25]

se - hen, se - hen und glau - - ben.  
se - hen, se - hen und glau - - ben.

[25]

4 3 2 6 7 5 4 5 7 7 8

### 57. [Recitativo] Evang[el]ist

#### Evang[el]ist

Tenore  
Continuo  
Fondamento

8 Und die mit ihm ge - kreuz - i - get wa - ren

schmäh-e-ten ihn auch.

6

58. Choral

[strumenti coll. voci]

Choral

Soprano

Alto

Tenore

Basso

Continuo

Fondamentum

Ich wer-de dir zu Eh-ren al-les wa -

Ich wer-de dir zu Eh-ren al-les wa -

7 6 # 4 6 5

7 6 5 4 3 2 1

[5]

gen, kein Kreuz nicht ach-ten, kei-ne Schmach noch Pla - gen, nichts von Ver-

gen, kein Kreuz nicht ach-ten, kei-ne Schmach noch Pla - gen, nichts von Ver-

[5]

7 6 5 4 3 2 1

7 6 5 4 3 2 1

[10]

fol-gung, nichts von To-des-schmer-zen neh-men zu Her-zen.

fol-gung, nichts von To-des-schmer-zen neh-men zu Her-zen.

[10]

59. [Recitativo ed arioso]  
Evangelist], Jesus

Tenore

Tenore

Evangelist]

Und nach der sech-sten Stun-de

Continuo

Fundamentum

ward ei-ne Fin-ster-nis ü-ber das gan-ze Land bis um die neun-te

[5]

Stun-de. Und um die neun-te Stun-de rief Je-sus

[5]

## [Jesus]

*[poco lento]*  
 8 laut und sprach; E - li, E - li,  
*poco lento*

## [10]

la - ma a - sab - tha - ni ? *Evangelist*  
 Das ist ver-  
*[recitativo]*

*[10]*

*[poco lento]*

dol - niet-schet; Mein Gott, mein Gott,  
*[poco lento]*

## [15]

wa - rum hast du mich ver - las - sen ?

*[15]*

## 60. [Arioso]

Tenor

[animoso] (♩ = 88)

[az.]

Oboe

Fagotto

[f]

[animoso]

Violini

Violino 1

Violino 2

Viola

[f]

[f]

[f]

animoso

animoso

Tenore

[f]

[animoso]

Continuo

[f]

7 6 6 6

[5]

[5]

[5]

[5]

4 3 6 6 4 4 5 5 4 3



First system of musical notation, measures 10-14. The system includes a vocal line (treble and bass staves), a piano accompaniment (treble and bass staves), and a guitar line (treble staff). The guitar line is marked with fret numbers: 5, 4, #, 7, 5, #, 5, #, 7, #.

Second system of musical notation, measures 15-19. The system includes a vocal line (treble and bass staves), a piano accompaniment (treble and bass staves), and a guitar line (treble staff). The guitar line is marked with fret numbers: 5, 4, #, 7, 5, #, 5, #, 7, #.

Third system of musical notation, measures 20-24. The system includes a vocal line (treble and bass staves), a piano accompaniment (treble and bass staves), and a guitar line (treble staff). The guitar line is marked with fret numbers: 5, 4, #, 7, 5, #, 5, #, 7, #.

Fourth system of musical notation, measures 25-29. The system includes a vocal line (treble and bass staves), a piano accompaniment (treble and bass staves), and a guitar line (treble staff). The guitar line is marked with fret numbers: 5, 4, #, 7, 5, #, 5, #, 7, #.

Fifth system of musical notation, measures 30-34. The system includes a vocal line (treble and bass staves), a piano accompaniment (treble and bass staves), and a guitar line (treble staff). The guitar line is marked with fret numbers: 5, 4, #, 7, 5, #, 5, #, 7, #.

Sixth system of musical notation, measures 35-39. The system includes a vocal line (treble and bass staves), a piano accompaniment (treble and bass staves), and a guitar line (treble staff). The guitar line is marked with fret numbers: 5, 4, #, 7, 5, #, 5, #, 7, #.

Seventh system of musical notation, measures 40-44. The system includes a vocal line (treble and bass staves), a piano accompaniment (treble and bass staves), and a guitar line (treble staff). The guitar line is marked with fret numbers: 5, 4, #, 7, 5, #, 5, #, 7, #.

Eighth system of musical notation, measures 45-49. The system includes a vocal line (treble and bass staves), a piano accompaniment (treble and bass staves), and a guitar line (treble staff). The guitar line is marked with fret numbers: 5, 4, #, 7, 5, #, 5, #, 7, #.

[20]

[20]

[20]

[20]

# 6 6 5 6 4 6 7 6

[25]

Ob[oe] I solo

[P]

[25]

[25]

[25]

Ver-

4 6 5 8 7 6 4 #


Handwritten musical score for 'fagotto a solo'. The score is written on two staves: a treble clef staff and a bass clef staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The bass staff begins with a bass clef and a key signature of one flat (B-flat). The music is in 4/4 time. The treble staff contains a melodic line with various notes, including eighth and sixteenth notes, and rests. The bass staff contains a bass line with notes and rests. There are dynamic markings: '[30]' above the first measure of the treble staff and '[p]' below the first measure of the bass staff. The text 'fagotto a solo' is written below the first measure of the bass staff.

[30]

*Pizzicato*  
[P]

*Pizzicato*  
[P]

[30]



stum-met, ihr Him-mel, der E - wi - ge za-get, er blu-tet am

[30]

[P.] *Pierrot Lunaire*

7 6 6 6 4 3 6 5 6

[35]

Handwritten musical score for 'The Bird Song' (No. 35). The score is in 2/4 time, key of G major (one sharp), and consists of five measures. The melody is written in the treble clef, and the bass line is in the bass clef. The melody features a trill on the second measure and a triplet on the third measure. The bass line provides a simple harmonic accompaniment.

[35]

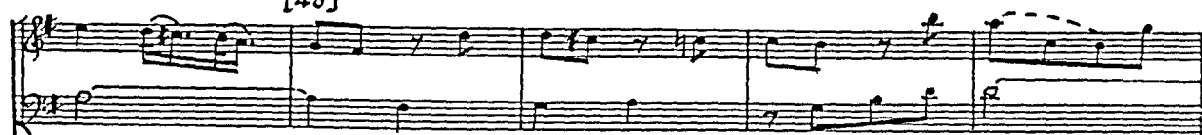
Musical score for piano, measures 35-38. The score is written for three staves: Treble Clef (Right Hand), Bass Clef (Left Hand), and a third staff (likely for a second left hand or a specific instrument). The key signature is one sharp (F#). The time signature is 4/4. The melody in the right hand consists of eighth and quarter notes. The left hand plays a steady eighth-note accompaniment. Measure 35 starts with a treble clef and a key signature of one sharp. Measure 36 has a key signature change to one sharp. Measure 37 has a key signature change to one sharp. Measure 38 has a key signature change to one sharp.

[35]

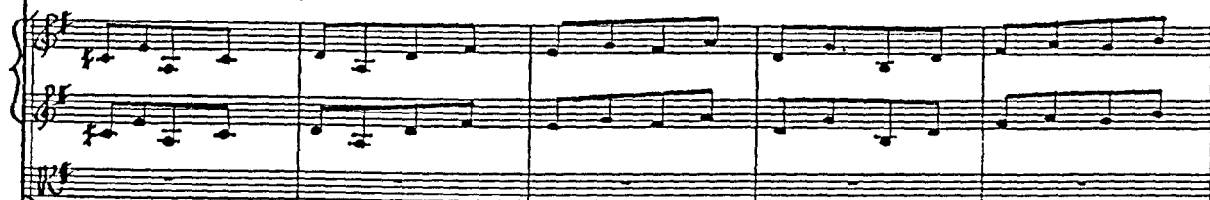
Kreu-ze, und be-tet und kla-get, ver-stum-met, ihr Him-mel, der

Handwritten musical score for 'The Rose Tree'. The score is written on a grand staff (treble and bass clefs) with a key signature of one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The music is in 3/4 time. The score includes a repeat sign at the beginning and a double bar line at the end. The lyrics 'The Rose Tree' are written below the bass line. The score is numbered [35] in the top right corner.

[40]



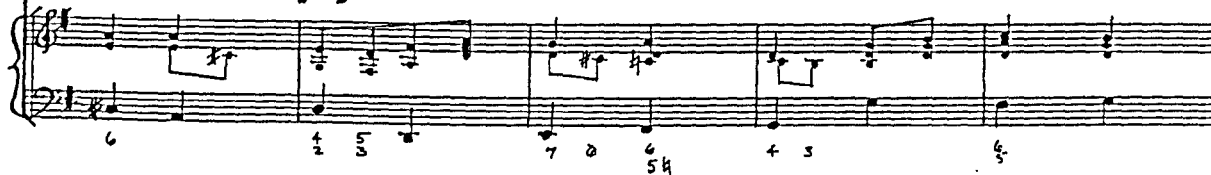
[40]



[40]



[40]



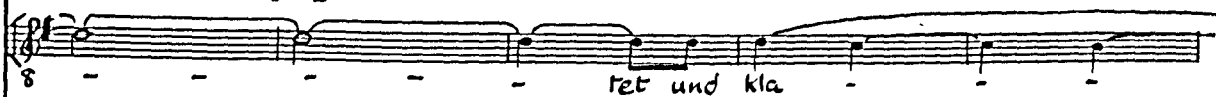
[45]



[45]



[45]



[45]



[50]

[50]

ge- ihn tö- tet ein zorn- nig Ge- richt, ihn

[50]

5 5 3/2 6 5 4 6 7 8 6

[55]

[55]

[a2]

[mf]

[f]

[mf]

[f]

[55]

col arco

mf

col arco

mf

[f]

[55]

tö- tet ein zorn- nig Ge- richt, ihn tö- tet ein zorn nig, ein

[55]

mf

col arco

[f]

6 4 5 3

[60] [a:]

[P]

[P]

[60]

pizz. [p]

pizz. [p]

[60]

zor-nig Ge-richt, er blu-tet am Kreu-ze und be-tet und

[60]

P

6 5 4 6 7 6

[65]

due oboi

[f]

[65]

col arco

f

col arco

f

[f]

[65]

8 kla-get, ihn t8-tet an zor-nig Ge-richt.

[65]

6 5 6 5 4 f 7 6 6



First system of musical notation, measures 70-74. The system includes a vocal line (treble and bass staves), a piano accompaniment (treble, middle, and bass staves), and a solo line (treble staff). The key signature is one sharp (F#). The tempo/mood is marked [70]. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes. The solo line is marked with a '7' and a '3'.

Second system of musical notation, measures 75-79. The system includes a vocal line (treble and bass staves), a piano accompaniment (treble, middle, and bass staves), and a solo line (treble staff). The key signature is one sharp (F#). The tempo/mood is marked [75]. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes. The solo line is marked with a '7' and a '3'. The system concludes with a double bar line and repeat signs.

[80]  $\text{a} 1.$  [P]  $\text{a} 1.$  [P]

[80] pizz. [P] [pizz.] P

[80] Ver-stum-met, ihr

[80] [P] pizz. 7 6 5 7 6

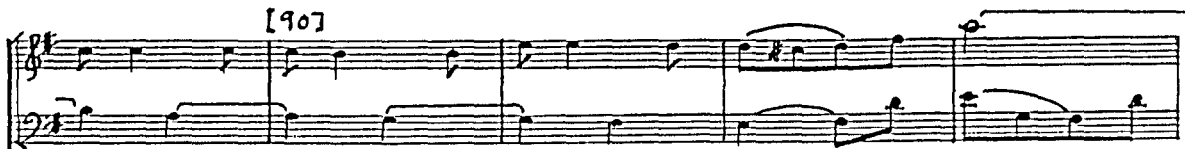
[85]

[85]

[85] Him-mel, der E-wi-ge za-get, der E-wi-ge za-get, er

[85] 6 6 4 3 6 6 4 3

[90]



[90]



[90]



[90]



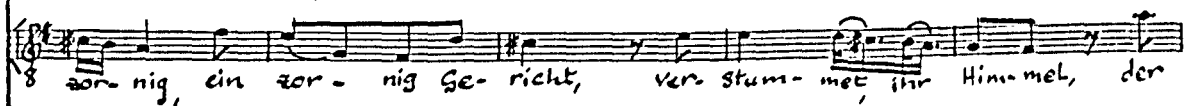
[95]



[95]



[95]



[95]



[100]



[100]



[100]



[100]



[105]



[105]



[105]



[105]



[110]



[110]



[110]



[110]



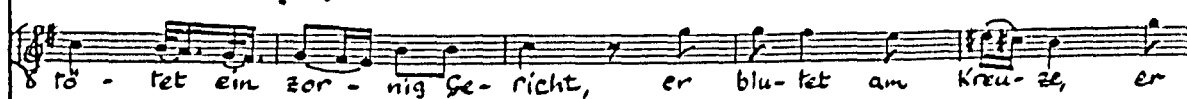
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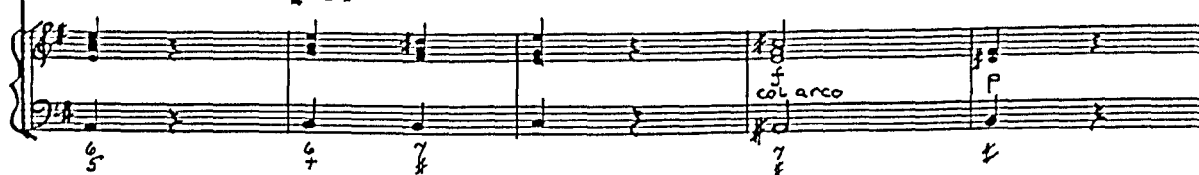
[115]



[115]



[115]



[120] *al*

[f] [P] [P]

[120]

*f* [P] *pizz.* [pizz.]

[120]

be-tet und kla-get, ihn tö-tet ein zorn-ig Ge-richt, ihn

[120]

*f* *P*

7 6 6 6 6 7 6

[125]

[f] [f]

[125]

*col arco* *f* *col arco* *f*

[125]

tö-tet ein zorn

[125]

6 6 7 7



[130]

[ff]

[ff]

[130]

ff

ff

[130]

nig Ge-richt.

[130]

ff

6 7 4 # 6 7

[135]

a2

div.

[135]

[135]

[135]

4 3 3 7 6 5 # 6

[140]

[140]

[140]

[140]

6 5 6 4 6 7 # 6 6 4 5 # 7

[145]

[145]

[145]

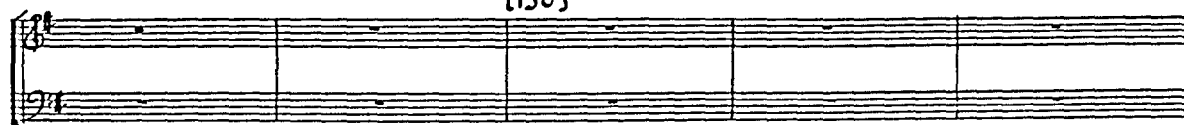
[145]

[145]

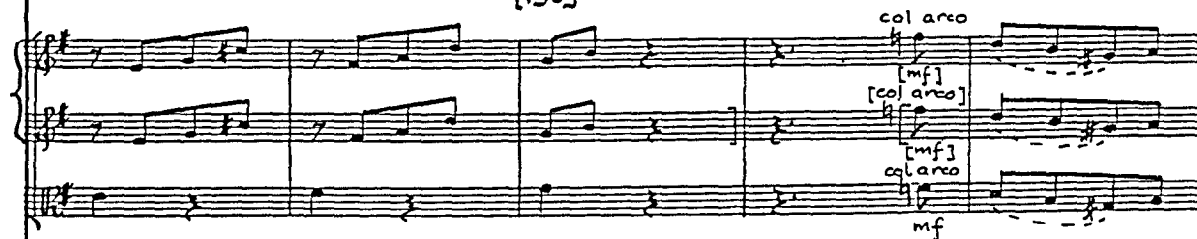
war - um hast du

[P] Pizz.

[150]



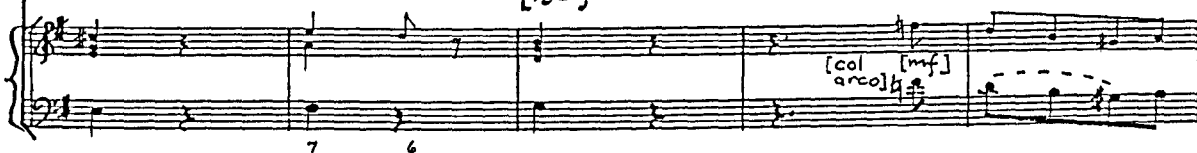
[150]



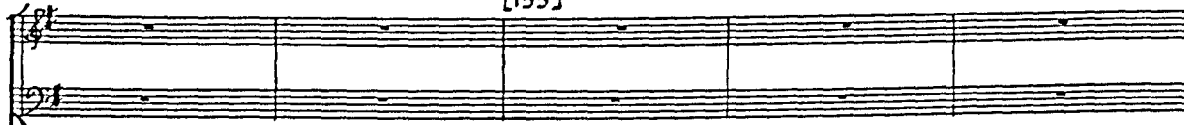
[150]



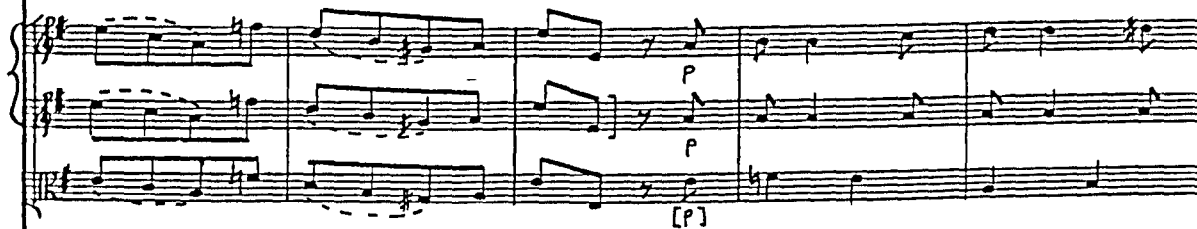
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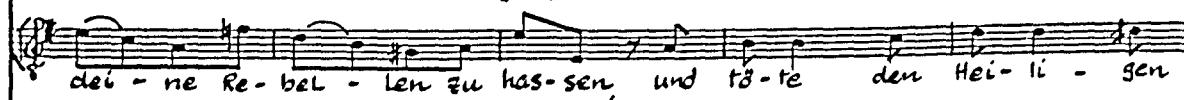
[155]



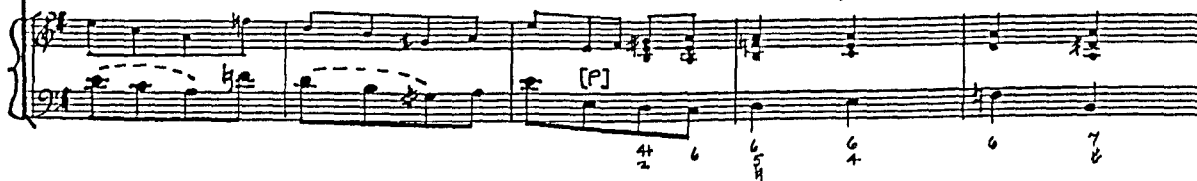
[155]



[155]



[155]



[160]

[160]

*f* *p* *f* *p* *f* *p* *f* *[f]*

[*f*] [*f*] *p* *f*

[160]

nicht, und tö- te den Hei- li- gen nicht!

[160]

*f* [*f*] *p* *f*

6 4 4 6 5 4 7 6 6 5 4

[165]

[165]

*pizz.* [*P*] *pizz.* [*P*] *pizz.* [*P*]

[165]

War- um hast du dei- nen Ge- salb- ten ver- las- sen?

[165]

[*P*] *pizz.*

4 2 6 8

[170]

[170]

col arco

mf

[col arco]

[mf]

col arco

mf

[P]

[170]

Herr, ei - le uns dei - ne Re - bel - len zu has - sen, und

[170]

col arco

mf

$\frac{4}{2}$  6

[175]

[175]

[175]

[175]

8 tö - te den Hei - Li - gen nicht, tö - te den Hei - -

6

6

6

7

6

7

6

7

6

7

6

7

6

7

6

7

6

7

[180]

[ff]

[180]

ff

[180]

tr

gen nicht!

[180]

p

[185]

[ff]

[185]

[ff]

[185]

[ff]

[185]

[ff]

7 2 6 6 4 3 6



First system of musical notation, measures 187-190. The system includes a vocal line (soprano and alto), a piano accompaniment (treble and bass), and a cello/bass line. The key signature is one sharp (F#). The piano part features arpeggiated chords in the right hand and sustained notes in the left hand. The vocal line has a melodic line with some grace notes. The cello/bass line is mostly rests.

Second system of musical notation, measures 190-193. The system includes a vocal line (soprano and alto), a piano accompaniment (treble and bass), and a cello/bass line. The key signature is one sharp (F#). The piano part features arpeggiated chords in the right hand and sustained notes in the left hand. The vocal line has a melodic line with some grace notes. The cello/bass line is mostly rests. The system is marked with double bar lines at the beginning and end.

[190]

a. l. solo

[p]

[190]

[190]

[190]

Ver-

[190]

dal Segno

## 61. [Recitativo]

Evang[el]ist

Evang[el]ist

[Tenore] Tenore  
 und et-li-che, die da-  
 Continuo  
 [fondamentum]

bei-stun-den, da sie da hö-re-ten, sprachen sie:  
 Continuo  
 [fondamentum]

## 62. Coro

[Turba]

Coro Str[amenti] coll. voci

[Soprano] Soprano  
 Sie-he, er ru-fet den E-li-as, er ru-fet den E-li-as!  
 [Alto] Alto  
 Sie-he, er ru-fet den E-li-as, er ru-fet den E-li-as!  
 [Tenore] Tenore  
 Sie-he, er ru-fet den E-li-as, er ru-fet den E-li-as!  
 [Basso] Basso  
 Continuo  
 [fondamentum]

## 63. [Recitativo]

Evang[elist], Einer aus dem Volk

## Evang[elist]

Da lief ei-ner und fül-let ei-nen Schwamm mit

Continuo

Fundamentum

6 6 5p

Es-sig und steck-et ihn auf ein Rohr und trän-ket ihn und

6 5 6

[5] Einer aus dem Volk sprach: Halt, laß se-hen, ob E-li-as kom-me und ihn her-

[5]

1 6 6 4/4

[Evangelist] ab-neh-me, A-ber Je-sus schrie laut und ver-schied,

7 5 7 6 5 5 3

64. [Aria]  
Soprano

adagio (♩ = 46)

Violini

Violino 1

Violino 2

Viola

Canto

Soprano

Continuo

adagio e coll' arco lungo

adagio

adagio

[con sord.]

[f]

[con sord.]

[f]

[con sord.]

[f]

[con sord.]

[f]

[con sord.]

6

4

6

6

5

+

7

7

5

7

3

2

6

+

7

5

[5]

[5]

[5]

66 65b 4b 3 5 6H 6 6/5 4 3

==

[5]

[5]

74 66 5/3 7

==

6 6/5 6 6/5 6 6/5 6/4 5/3

[10]

Ihr Trä - - nen, fliebt! dem

10 10 10

6 6/5 4/2



fürch-ter-li-chen Arm des To - des a - ber - ge - ben stirbt

5 9 8 7 9 8 7 6 6

[15]

[15]

der, stirbt der, der selbst der Herr des Er-dens ist, und

[15]

6 6 6 8 4 3 4 9

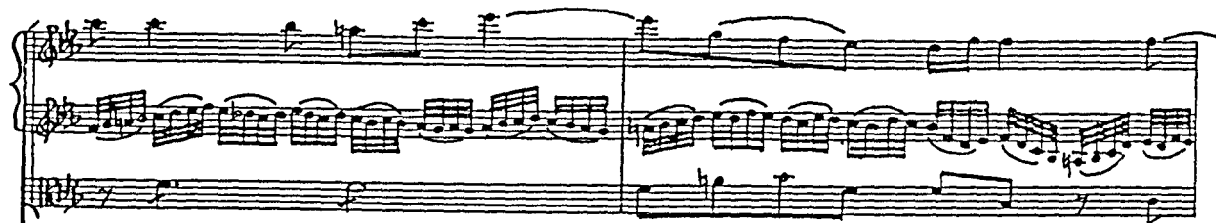
Musical score for the first system. The piano part consists of three staves: two treble staves and one bass staff. The vocal part is on a single staff. The lyrics are: "wir, wir Sün-der le-ben, und wir, wir Sün-der le-ben, wir".

Fingerings for the piano part: 7 4 6 4, 4, 6 4 4, 7 4, 6, 4 4, 6, 5, 6 4.

Musical score for the second system. The piano part consists of three staves: two treble staves and one bass staff. The vocal part is on a single staff. The lyrics are: "Sün-der, wir le-ben!".

Fingerings for the piano part: 7, 6 5, 6, 6 4, 5 4, 6, 6 5 2, 6 4.

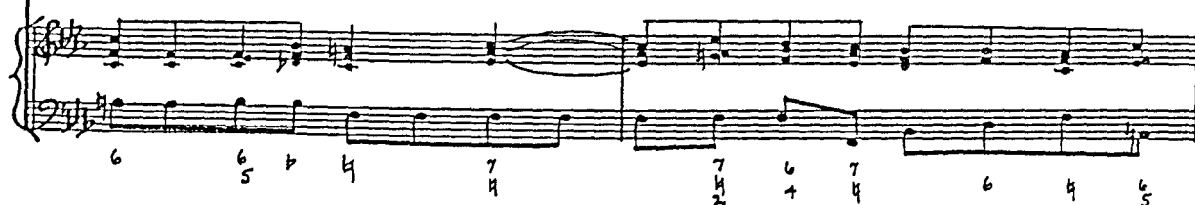
[20]



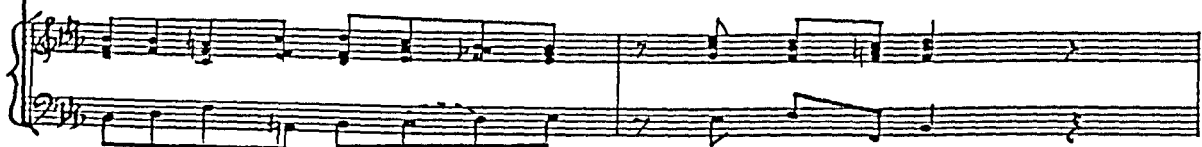
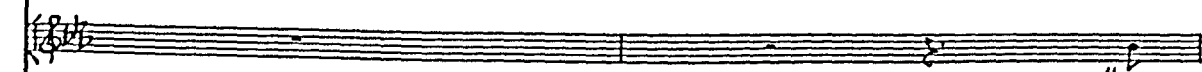
[20]



[20]



6 6 5 b 4 7 7 6 7 6 4 5



6 4 6 5 6 5 b 6 6 4 5

[25]

[25]

Trä - - nen, fliebt! dem fürch-ter-ll-chen Arm des To -

[25]

2 6 6b 5 4 7

7 4 7 4 3 6 6 6 5

- des ü - ber - ge - ben, stirbt der, stirbt der, der selbst der

Herr des Fr- dens ist, ihr Trä - - nen, fliebt! dem.

4 3 7 4 4 3



[30]

[30]

fürch-ter-li-chen Arm des To - - des ü- ber - ge - ben stirbt

[30]

6 6 5 b 7 9 7 5 8 6 7 4

der, der selbst der Herr des Er-dens, der Herr des Er-dens ist, und

6<sup>b</sup> 6<sup>b</sup> 6<sup>b</sup> 6 6 7

[35]

win, wir San-der le-ben, und win, wir Sün - - -

[35]

[35]

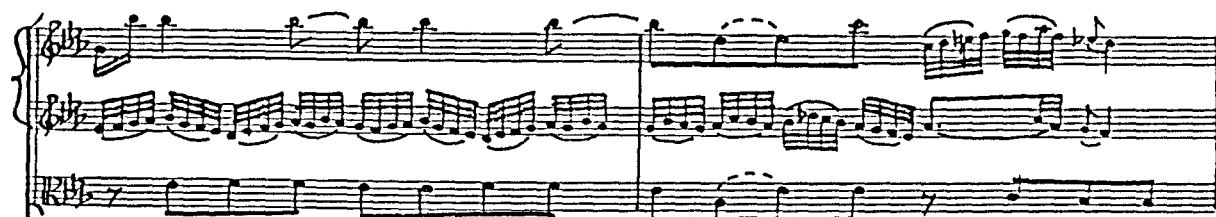
6 6<sup>b</sup> 6 6<sup>b</sup> 6 6<sup>b</sup> 7<sup>b</sup>

Handwritten musical score for the song "Der Leben!". The score is written on five staves. The first three staves are for a piano accompaniment, and the fourth and fifth staves are for a vocal line. The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "Allegretto". The lyrics are "der le - ben!". The score includes various musical notations such as notes, rests, and dynamic markings like "f" (forte) and "tr" (trill). The bottom of the page shows some handwritten numbers: 6, 7, 5, and 54.

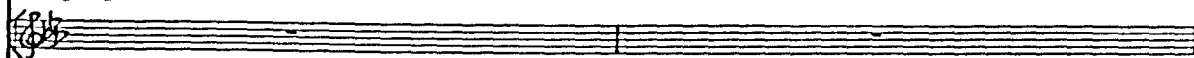
The image shows a musical score for the song "The Rose Tree". It is written for voice and piano. The score is in 2/4 time and features a key signature of one flat (B-flat). The music is arranged in three systems. The first system contains the vocal melody and a piano accompaniment. The second system shows the vocal melody and a piano accompaniment. The third system shows the vocal melody and a piano accompaniment. The piano accompaniment consists of a right hand and a left hand. The right hand plays a melody of eighth and sixteenth notes, while the left hand plays a bass line of eighth and sixteenth notes. The score is written in a standard musical notation style with a treble and bass clef for the piano parts and a single staff for the voice. The lyrics "The Rose Tree" are written below the vocal melody.



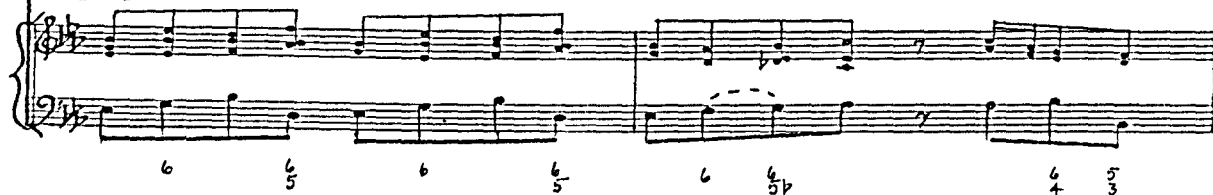
[40]



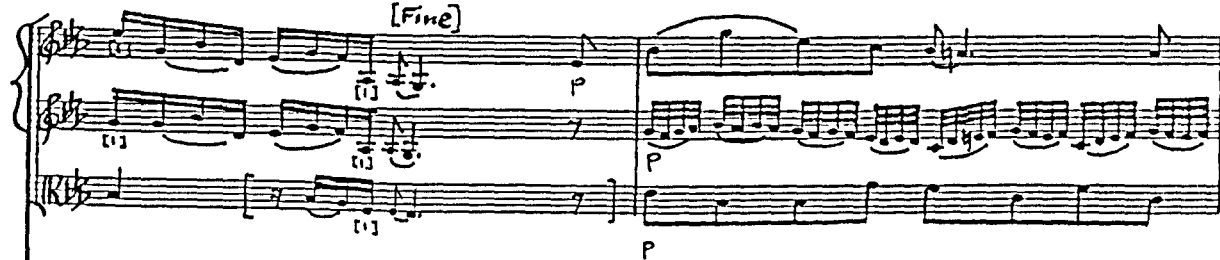
[40]



[40]



[Fine]

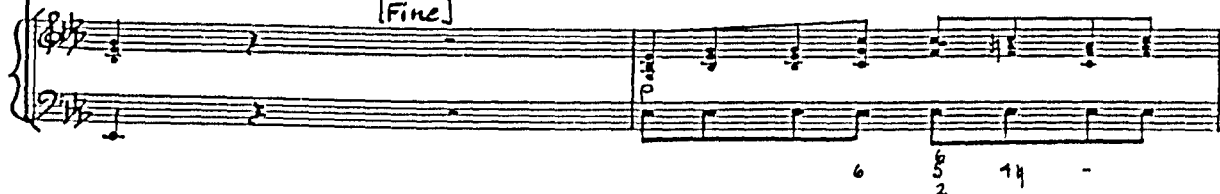


[Fine]



Ihr Trä - - nen, fließe! ich

[Fine]



[45]

[45]

füh-le je - - de mei-ner sün-den. Herr Je - su, der du

[45]

6 7 9b 8 7 7b 6b

[46]

4 1/2 4 6b 7 b 4 1/2 6 7 5b 9 6 7

mir Heil und Ver-söh-nung bist, laß mich durch dei-nen

[50] [tw] *f*

Tod, durch dei-nen Tod das ewi-ge le - ben fin - den.

[50] *tw*

[50]

6 5# 6 5 6 5# 6 5 6 6 6# 4 4 5# 4

[f] [f]

[f]

6 6 4 3 7# 6 5

First system of musical notation, measures 1-6. The system consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals. Below the bottom staff, there are numerical figures: 7, 5, 7, 6, 6/5, 6, 6/5.

Second system of musical notation, measures 7-8. The system consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a treble clef with a key signature of one flat (B-flat). The bottom staff is a bass clef with a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and accidentals. Below the bottom staff, there are numerical figures: 6, 6/5, 6, 5. The text "dal Segno" is written at the bottom right of the system.

65. [Recitativo]  
Evang[el]ist]

Evang[el]ist]

[Tenore] Tenore

Und der Vorhang im Tempel zer-

Continuo

[Fundamentum]

6

riß in zwei Stück, von oben an bis unten

6

aus.

66. Choral

[strumenti coll. voci]

Canto

Soprano

Choral

[Alto]

Alto

Tenore

Tenore

Basso

Basso

Continuo

Fondamentum

Ihr Grä-ber brecht, ihr har-ten

Ihr Grä-ber brecht, ihr har-ten

6 6 5 5 6 7

[5]

Fel-sen split-tert, du Sonn', er-blass, ihr Er-den-klüf-te,

Fel-sen split-tert, du Sonn', er-blass, ihr Er-den-klüf-te,

[5]

6 4 5 8 7 6 6 5 6 5

[10]

schüt-tert; du Luft, du Meer, du Ster-nen-heer,

schüt-tert; du Luft, du Meer, du Ster-nen-heer,

[10]

9 7 6 6 6 6 7 8

klagt eu-ren Herrn, ihr E-le-men-te zit-tert!

klagt eu-ren Herrn, ihr E-le-men-te zit-tert!

7 3 6 6 5 6 6 5 8 4 7

67. [Recitativo]  
 Evang[el]ist, der Hauptmann

Tenore

Continuo

fundamentum

Evang[el]ist

Der Haupt-mann a-ber,

6

der da-bei stund ge-gen ihm ü-ber und sa-he, daß

6 5 6 5



[5]

der Hauptmann

ar mit sol-chem Ge-schrei ver-schied, sprach er: Wahr-lich die-ser

[5]

Evangelist]

Mensch ist Got-tes Sohn ge-we-sen. Und es wa-ren auch

Wei-ber da, die von fer-ne sol-ches schau-e-ten,

[10]

un-ter wel-chen war Ma-ri-a Mag-da-le-na und Ma-ri-a des klei-nen

Ja-kobs und Jo-ses Mut-ter, die ihn manch nach-ge-fol-get, da er in

6 4/2

[15]

Sa-li-lä-a war und ge-die-net hat-ten, und viel

[15]

6

an-de-re, die mit ihm hin-auf gen Je-ru-sa-lem ge-gang-en

6/5b 6/5

wa-ren. Und am A-bend die-weil es der Rüst-tag war,

6

[20]

wel-cher ist der Vor-sab-bath, kam Jo-seph von A-ri-ma-thi-a, ein

[20]

ehr-ba-rer Rats-herr, wel-cher auch auf das Reich Got-tes war-te-te, der

[25]

wa-gets und ging hin-ein zu Pi-la-to und bat um den Reich-nam

[25]

Je-su. Pi-la-tus a-ber ver-wun-der-te sehr,

daß er schon tot war, und rief den Haupt-mann und frag-te ihn,

4/2 6 6/5

[30] ob er längst ge-stor-ben wä-re, und, als er's er-kun-det von dem

[30]

4/2 6

Haupt-mann, gab er Jo-seph den Leich-nam.

6/8

Choral [strumenti coll. voci]

## 68. Choral

Choral [strumenti coll. voci]

[Canto] Soprano

[Alto] Alto

[Tenore] Tenore

[Basso] Basso

Der Hirt ist tot für die ge-

Der Hirt ist tot für die ge-

Continuo

[Fondamentum]

6

[5]

lieb-te Her - de, komm', Jo-seph, komm' und bring' ihn zu der

lieb-te Her - de, komm', Jo-seph, komm' und bring' ihn zu der

[5]

7 4 3 6 6 6 5 6

[10]

Er - de, gib her Ge - wand mit mil - der Hand

Er - de, gib her Ge - wand mit mil - der Hand

[10]

8 4 7 6 5 f 6 5 f

gib Sal-ben, daß er wohl be-gra-ben wer-de!

gib Sal-ben, daß er wohl be-gra-ben wer-de!

Figured bass: # 6 6 6 6 6 8 # 7

69. [Recitativo]  
Evangelist

Tenore

Evangelist

Und er kauf-te ein' Lein-Wand und nahm ihn

Continuo

Fundamentum

a-be und wik-kelt ihn in die Lein-Wand und le-get ihn in ein

Figured bass: 6 7 2 7

[5]

8 Grab, das war in ei-nen Fel-sen ge-hau-en, und wäl-zet ei-nen

[5]

6 5 6 5

8 Stein vor des Gra-bes Tür: A - ber Ma-ri-a Mag-da-

#

8 le-na und Ma-ri-a Jo-ses schau-e-ten zu, wo er hin-ge-le - get

4 2 6

[10]

8 ward.

[10]



## 70. [Coro - Conclusion]

Vivace (♩ = 100)

Oboi Oboe 1 Oboe 2  
 Fagotto 1 Fagotto 2  
 Corni [per C] Corni C  
 Timpani  
 Violino 1 Violino 2 Viola  
 Canto Soprano Alto Tenore Basso  
 Continuo  
 Fondamento

The score is for a vocal and instrumental ensemble. It features a variety of woodwinds (oboes, fagottos), brass (cornets), percussion (timpani), strings (violins, viola), and a vocal choir (Soprano, Alto, Tenore, Basso). The tempo is marked 'Vivace' with a quarter note equal to 100 beats per minute. The key signature has one flat (B-flat). The score is divided into two systems. The first system includes Oboes, Fagottos, Cornets, Timpani, Violins, Viola, and the vocal choir. The second system includes the Continuo and Fondamento. The vocal parts are mostly silent in this section. The instrumental parts feature a rhythmic pattern of eighth and sixteenth notes, often marked with a forte [f] dynamic.

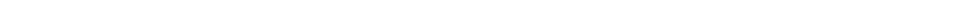
2 3 6 6 9 8 7 7 9 3

Handwritten musical score for the song "The Rose Tree". The score is written on four staves, with the first two staves for the vocal melody and the last two for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into three measures. The first measure contains the vocal melody and piano accompaniment. The second measure contains the vocal melody and piano accompaniment. The third measure contains the vocal melody and piano accompaniment. The score is written in a clear, legible hand.

[5]

Musical score for piano, measures 15-17. The score is written for two staves (treble and bass clef). Measure 15: Treble clef has a whole rest, bass clef has a whole note G. Measure 16: Treble clef has a half note G, bass clef has a half note G. Measure 17: Treble clef has a whole rest, bass clef has a whole note G. The key signature is one flat (B-flat), and the time signature is 4/4.

[5]



[5]

A musical score for four staves, likely a vocal quartet. The first staff has a treble clef, and the others have bass clefs. The music is in 4/4 time. The first measure contains a whole note chord (F4, A4, C5, E5) in all staves. The second measure contains a whole note chord (F4, A4, C5, E5) in all staves. The third measure contains a whole note chord (F4, A4, C5, E5) in all staves.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass clef. The key signature is one flat (B-flat). The time signature is 3/4. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The melody is written in the Treble clef, and the bass line is written in the Bass clef. The score includes a variety of musical notation, including eighth notes, quarter notes, and rests. There are also some handwritten annotations, such as '7' and '7' under the bass line in measures 3 and 4, and '7' under the bass line in measure 8. The score is written in ink on a piece of paper with a vertical crease down the middle.

The musical score for 'The Rose Tree' is presented in a multi-staff format. The first system consists of four staves: two for the vocal melody (treble and bass clefs) and two for the piano accompaniment (treble and bass clefs). The piano part features a prominent left-hand bass line with eighth-note patterns. The second system continues the vocal and piano parts. The third system shows the vocal part continuing, while the piano accompaniment is represented by empty staves, indicating a change in the piano part. The fourth system shows the vocal part continuing, with the piano accompaniment re-entering in the fifth system. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *mf* (mezzo-forte). The key signature is one flat (B-flat), and the time signature is 4/4. The score is labeled with the number 107 in the top right corner.

This page of musical notation is divided into several systems. The first system consists of four staves (two grand staves) with complex melodic and harmonic lines. The second system has two staves with simpler, more rhythmic patterns. The third system is a single empty staff. The fourth system returns to four staves, featuring more intricate passages with fingerings (1, 2, 3, 4) and slurs. The fifth system consists of four empty staves. The sixth system has two staves with block chords and simple melodic fragments. At the bottom of the page, there are numerical markings: 6, 5, 7, 9, 9, 7, 6, which likely correspond to specific notes or measures in the final system.

[15]

[15]

[15]

[15]

[15]

[15]

7

4

6

4

5

6

6

This page of musical notation consists of several systems of staves. The first system includes a grand staff (treble and bass clefs) and a single bass staff. The second system also features a grand staff and a single bass staff. The third system consists of a single bass staff. The fourth system includes a grand staff and a single bass staff, with the grand staff containing complex rhythmic patterns and triplets. The fifth system is a large empty section with four staves. The sixth system includes a grand staff and a single bass staff. The page concludes with a series of numbers: 6, 5, 4, 6, 5, 6, 4, 5.



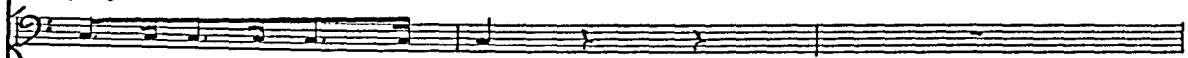
[20]



[20]



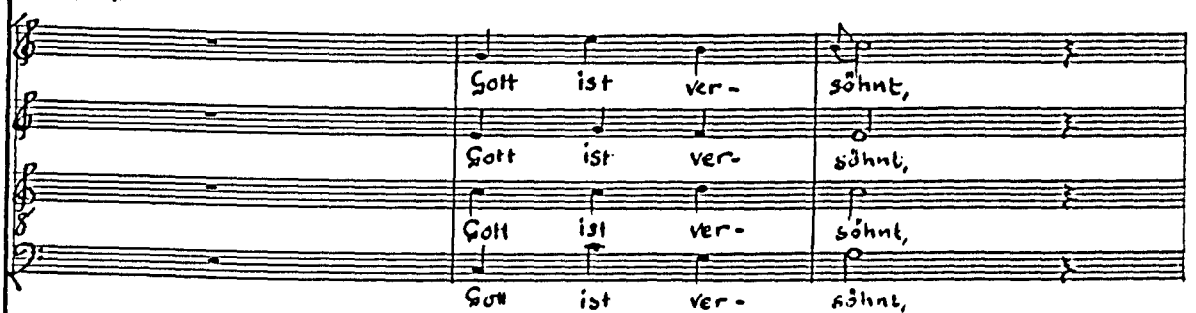
[20]



[20]



[20]



[20]



[25]

[25]

[25]

[25]

[25]

Solo

Gott ist ver-söhnt, Solo Gott ist ver-söhnt, er legt die Don-ner

Gott ist ver-söhnt, Solo Gott ist ver-söhnt, er legt die Don-ner

Gott ist ver-söhnt,

Gott ist ver-söhnt,

[25]

Handwritten musical score for piano and voice. The score is divided into three systems.

**System 1:** Two piano staves. The upper staff has markings  $[tr]$  and  $[h]$ . The lower staff has markings  $[P]$  and  $[h]$ .

**System 2:** Two piano staves. The upper staff has a marking  $[P]$ . The lower staff has a marking  $[P]$ .

**System 3:** Includes a vocal line and two piano staves. The lyrics are: "nie - Jer, nie - der, Solo Gott ist ver- söhnt, er legt die Don- ner nie - der, Gott ist ver- söhnt, er legt die Don- ner nie - Jer,". The piano accompaniment includes chords and single notes, with some dynamics like  $f$ .

At the bottom of the page, there are some numbers: 2, 3, 7, 1, 3.

[30]

Piano accompaniment for the first system, measures 30-32. The music is in G major, 4/4 time. The right hand features a melody with a trill on the final measure. The left hand provides a steady bass line. Dynamic markings include [f] and [F].

[30]

Piano accompaniment for the second system, measures 30-32. The music continues from the first system. The right hand has a trill on the final measure. Dynamic markings include [f] and [F].

[30]

Piano accompaniment for the third system, measures 30-32. The music continues from the previous systems. Dynamic markings include [f] and [F].

[30]

Piano accompaniment for the fourth system, measures 30-32. The music continues from the previous systems. The right hand features a trill on the final measure. Dynamic markings include [f] and [F].

[30]

Vocal entry for the fifth system, measures 30-32. The music is in G major, 4/4 time. The vocal line enters with the lyrics "er liebt die Welt in sei-nem Soh-ne wie-der,". The piano accompaniment is in the same key and time signature. The section is marked [Tutti].

[30]

Piano accompaniment for the sixth system, measures 30-32. The music continues from the previous systems. The right hand features a trill on the final measure. Dynamic markings include [f] and [F].

Handwritten musical score for "Der Herr Jesus Christus" by Johann Sebastian Bach. The score is written on ten staves, organized into five systems of two staves each. The first system (staves 1-2) is for the Soprano and Alto voices. The second system (staves 3-4) is for the Tenor and Bass voices. The third system (staves 5-6) is for the Violin I and Violin II. The fourth system (staves 7-8) is for the Viola and Cello. The fifth system (staves 9-10) is for the Double Bass. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the vocal staves. The score is handwritten and shows signs of age, with some ink bleed-through from the reverse side.

[35]

*p* *[f]*

*[p]* *f* *[f]* *[f]*

[35]

[35]

[35]

*p* *f* *p* *f* *p* *f*

[35]

*p* *f* *p* *f* *p* *f*

Schied, Jer jetzt am Kreuz  
 Schied, der jetzt am Kreuz  
 Schied, der jetzt am Kreuz  
 Schied, der jetzt am Kreuz

[35]

*p* *f* *p* *f* *p* *f*

1 2 3 4 5 6 7 8

Handwritten musical score for "Gott ist verschieden" by J. Haydn. The score is written on ten staves. The first system (staves 1-4) includes piano and vocal parts with dynamic markings like [tr], [mp], and [40]. The second system (staves 5-6) shows a piano part with a [40] marking. The third system (staves 7-9) features vocal parts with lyrics: "ver - schied, Gott ist ver -". The fourth system (staves 10-11) shows a piano part with a [40] marking and a final measure with a [mp] marking. The score is dated 1827 and includes a key signature of one sharp (F#) and a time signature of 3/4.



Piano introduction featuring complex arpeggiated figures in the right hand and sustained chords in the left hand. Dynamic markings include  $[f]$ ,  $[p]$ , and  $[tr]$ .

Piano accompaniment with sustained chords in the left hand and a single note in the right hand. Dynamic marking is  $f$ .

Empty musical staves.

Piano introduction featuring complex arpeggiated figures in the right hand and sustained chords in the left hand. Dynamic markings include  $[f]$ ,  $[p]$ , and  $[tr]$ .

Vocal entry with lyrics: *söhnt, er liebt die Welt, er liebt die Welt, er liebt die Welt, er liebt die Welt*. The music is in a major key with a 4/4 time signature. Dynamic markings include  $[f]$ .

Piano accompaniment with sustained chords in the left hand and a single note in the right hand. Dynamic marking is  $[f]$ .

4 3  $\frac{7}{2}$   $\frac{7}{5}$   $\frac{6}{5}$  4 3 7 6

[45]

[45]

[45]

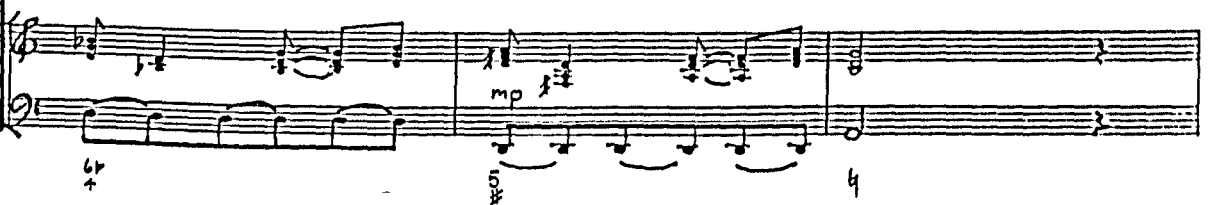
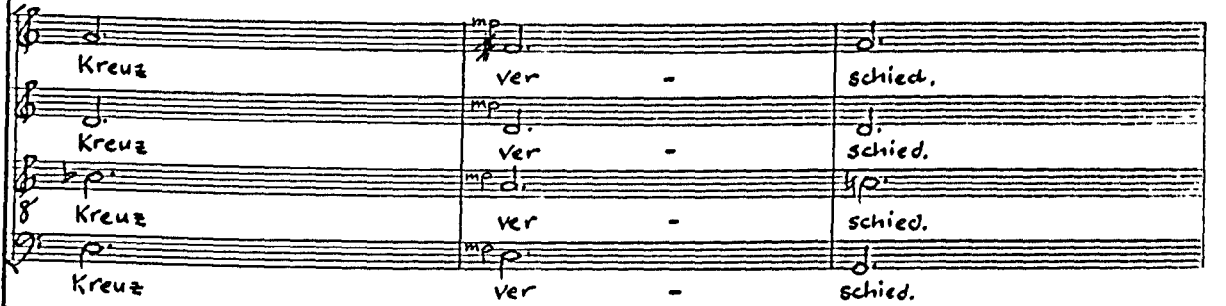
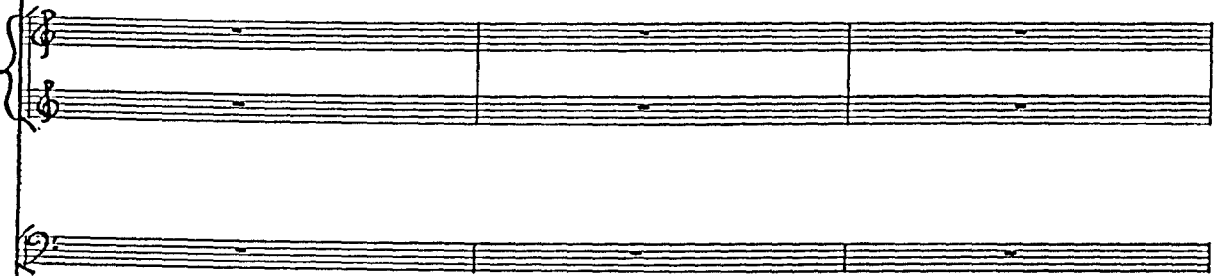
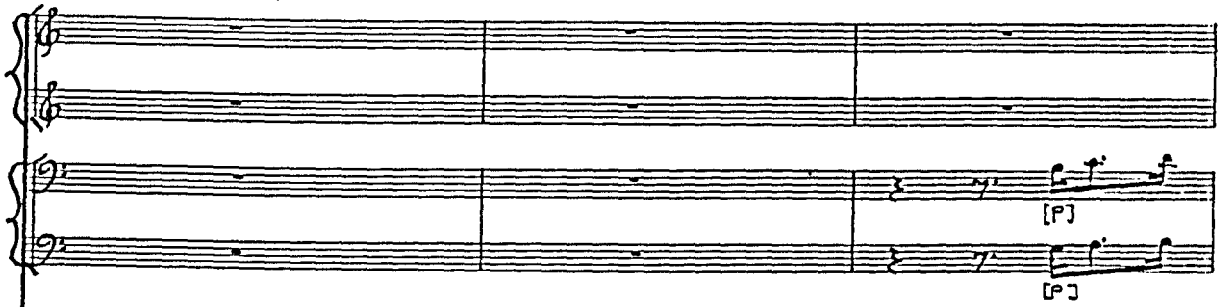
[45]

[45]

Welt in sei-nem Soh-ne wie - der, der jetzt am  
 Welt in sei-nem Soh-ne wie - der, der jetzt am  
 Welt in sei-nem Soh-ne wie - der, der jetzt am  
 Welt in sei-nem Soh-ne wie - der, der jetzt am

[45]

6 8 6 7 5 4 5 6 2 6 7 5



This musical score page contains five systems of music, each labeled with a measure number in brackets: [50], [51], [52], [53], and [54].

- System 1 (Measures 50-51):** Features a grand staff (treble and bass clefs). Measure 50 contains a melodic line in the right hand with trills marked with  $[tr]$  and a dynamic marking of  $[f]$ . Measure 51 continues this line with more trills and a final  $[f]$  dynamic.
- System 2 (Measures 52-53):** The grand staff continues the melodic line from the previous system. Measure 52 has a  $[f]$  dynamic, and measure 53 ends with a  $[f]$  dynamic.
- System 3 (Measures 54-55):** The grand staff continues the melodic line. Measure 54 has a  $[f]$  dynamic, and measure 55 ends with a  $[f]$  dynamic.
- System 4 (Measures 56-57):** The grand staff continues the melodic line. Measure 56 has a  $[f]$  dynamic, and measure 57 ends with a  $[f]$  dynamic.
- System 5 (Measures 58-59):** The grand staff continues the melodic line. Measure 58 has a  $[f]$  dynamic, and measure 59 ends with a  $[f]$  dynamic.

At the bottom of the page, there are five measures of music, each labeled with a measure number in brackets: [50], [51], [52], [53], and [54]. These measures are written in a single staff with a bass clef. The first measure is marked with a  $p$  dynamic, and the last measure is marked with a  $f$  dynamic. Below the staff, there are five measure numbers: 6, 5, 4, 3, and 2.

This musical score page contains five systems of music, primarily for piano. The first system (measures 54-56) features a piano part with treble and bass staves, marked with [tr] and [55]. The second system (measures 57-58) shows a piano part with treble and bass staves, marked with [55]. The third system (measures 59-60) consists of a single bass staff marked with [55]. The fourth system (measures 61-63) includes a piano part with treble and bass staves, marked with [55], and a string section with four staves (treble and bass for both hands). The fifth system (measures 64-66) features a piano part with treble and bass staves, marked with [55], and a string section with four staves. The page concludes with a series of measure numbers: 6, 6, 6, 4, 5.

[tr] [55]

[55]

[55]

[55]

[55]

6 6 6 4 5

This page of musical notation is divided into several systems. The first system consists of two grand staves (treble and bass clef). The top staff contains a melodic line with eighth and sixteenth notes, and a trill marked with a bracket and a sharp sign. The bottom staff contains a bass line with eighth notes and rests. The second system also consists of two grand staves, with the top staff having a melodic line and the bottom staff having a bass line. The third system is a single grand staff with a treble clef on the top staff and a bass clef on the bottom staff, both containing rests. The fourth system consists of two grand staves. The top staff has a melodic line with eighth notes and a trill marked with a bracket and a sharp sign. The bottom staff has a bass line with eighth notes and rests. The fifth system consists of two grand staves, both containing rests. The sixth system consists of two grand staves. The top staff has a melodic line with eighth notes and rests. The bottom staff has a bass line with eighth notes and rests. At the bottom of the page, there are five dynamic markings:  $\text{6}$ ,  $\text{6}$ ,  $\text{6}$ ,  $\text{6}$ , and  $\text{5}$ .

[60]

[60]

[60]

[60]

[60]

[60]

laßt eu - ren Dank zum Thro-ne Got-tes dring-en,  
 laßt eu - ren Dank zum Thro-ne Got-tes dring-en,  
 laßt eu - ren Dank zum Thro-ne Got-tes dring-en,  
 laßt eu - ren Dank zum Thro-ne Got-tes dring-en,



Musical score for a hymn, page 448. The score is in G major and 4/4 time. It features a piano introduction, a vocal melody, and a four-part harmony. The lyrics are in German: "lobt eu - ren Dank zum Thro-ne Got - tes".

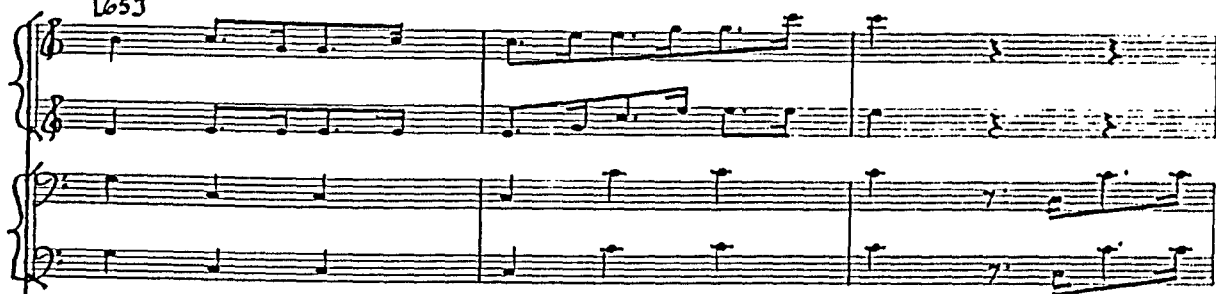
The score is divided into several systems. The first system shows the piano introduction. The second system shows the vocal melody. The third system shows the four-part harmony. The fourth system shows the piano accompaniment. The fifth system shows the vocal melody and piano accompaniment. The sixth system shows the four-part harmony. The seventh system shows the piano accompaniment. The eighth system shows the vocal melody and piano accompaniment.

The lyrics are:

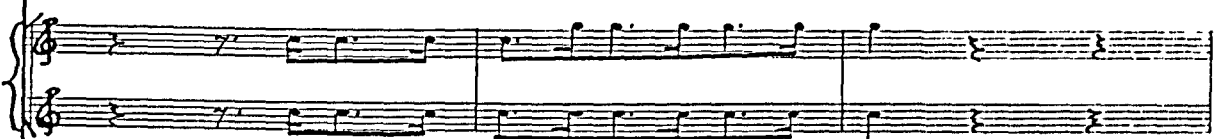
lobt	eu - ren	Dank zum Thro-ne Got - tes
lobt	eu - ren	Dank zum Thro-ne Got - tes
lobt	eu - ren	Dank zum Thro-ne Got - tes
lobt	eu - ren	Dank zum Thro-ne Got - tes

The piano accompaniment features a steady bass line and a treble line with chords and moving lines. The vocal melody is a simple, hymn-like tune.

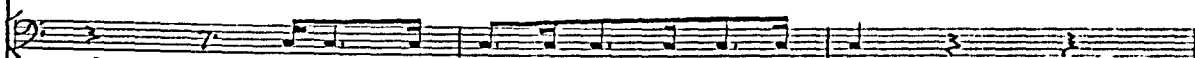
[65]



[65]



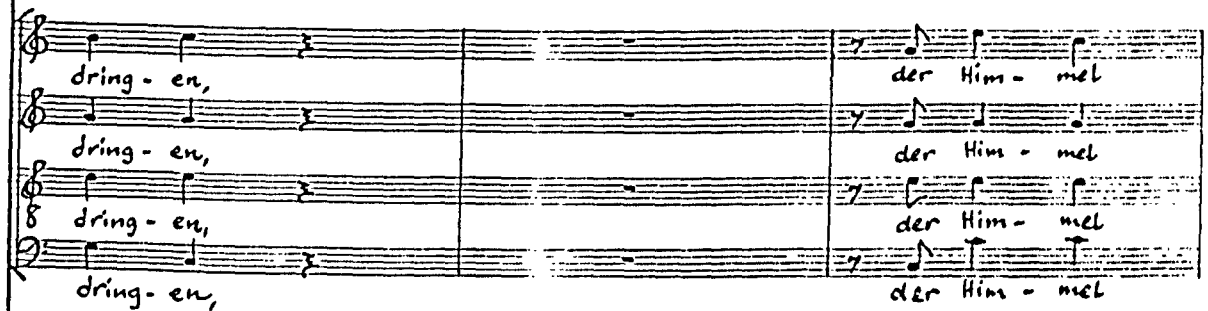
[65]



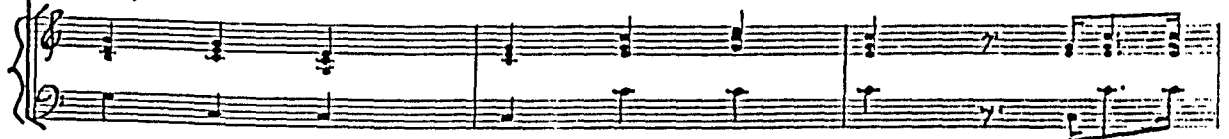
[65]



[65]



[65]



[70]

[70]

[70]

[70]

[70]

jauchst, die Hal-le-lu - ja sin - gen, der Him - mel  
jauchst, die Hal-le-lu - ja sin - gen, der Him - mel  
jauchst, die Hal-le-lu - ja sin - gen, der Him - mel  
jauchst, die Hal-le-lu - ja sin - gen, der Him - mel

[70]

6 8 6 6 6 4 6 6

jauchzt,  
 jauchzt,  
 jauchzt,  
 jauchzt,  
 die Hal-le-lu-jah sin-gen,  
 die Hal-le-lu-jah sin-gen,  
 die Hal-le-lu-jah sin-gen,  
 die Hal-le-lu-jah sin-gen,

6 5b

[75]



[75]



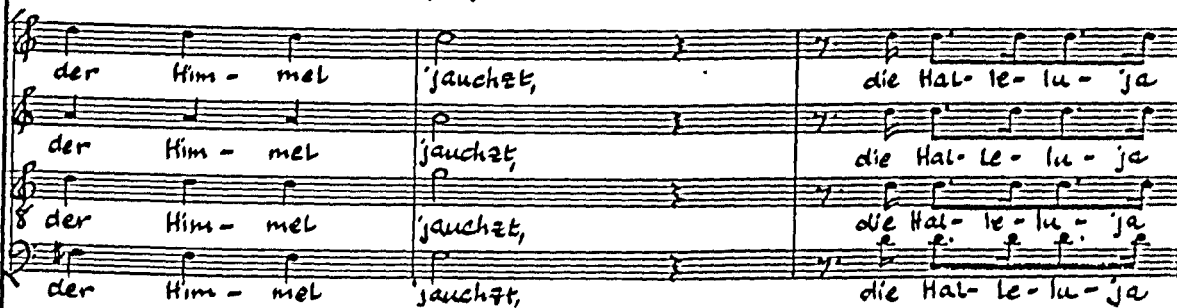
[75]



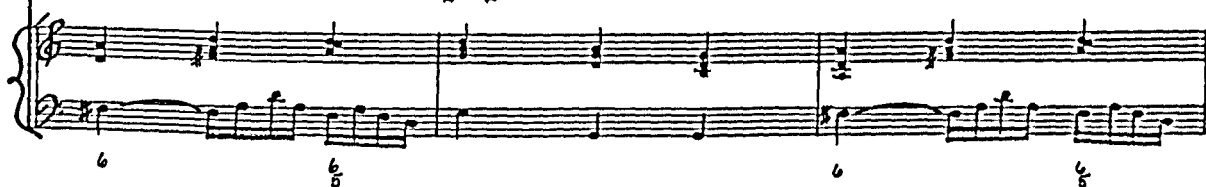
[75]



[75]



[75]



The musical score is divided into three systems. The first system consists of two systems of piano accompaniment. The second system features a vocal system with four parts (Soprano, Alto, Tenor, Bass) and a piano system. The third system also features a vocal system with four parts and a piano system. The lyrics are 'sin - gen, singt mit, singt mit ins'.

**System 1:**

Piano accompaniment (first system): Treble and Bass staves.

Piano accompaniment (second system): Treble and Bass staves.

**System 2:**

Vocal system (four parts):

- Soprano: sin - gen, singt mit, singt mit ins
- Alto: sin - gen, singt mit, singt mit ins
- Tenor: sin - gen, singt mit, singt mit ins
- Bass: sin - gen, singt mit, singt mit ins

Piano system (four parts):

- Right Hand: sin - gen, singt mit, singt mit ins
- Left Hand: sin - gen, singt mit, singt mit ins

**System 3:**

Piano system (four parts):

- Right Hand: sin - gen, singt mit, singt mit ins
- Left Hand: sin - gen, singt mit, singt mit ins

Page numbers: 4, 6, 6

[50]

[80]

[80]

[80]

[90]

fei-er-li - che Lied, singt mit ins fei-er-li - che  
 fei-er-li - che Lied, singt mit ins fei-er-li - che  
 fei-er-li - che Lied, singt mit ins fei-er-li - che  
 fei-er-li - che Lied, singt mit ins fei-er-li - che

[80]



[85]

ff

f

ff

ff

[85]

ff

f

ff

[85]

[85]

ff

f

ff

ff

[85]

Lied.

Lied.

Lied.

Lied.

[85]

ff

f

76 9 3 4 7b 5 6 4 5

This page of musical notation, numbered 456, contains five systems of staves. The first system consists of four staves (two grand staves) with complex melodic and harmonic lines, including trills and slurs. The second system consists of two staves. The third system consists of three staves. The fourth system consists of four empty staves. The fifth system consists of two staves. The notation includes various musical symbols such as notes, rests, trills, and slurs.

7  
2

8  
3

6  
5

[90]

[90]

[90]

[90]

[90]

[90]

6 6 5 4 5 6

This page of musical notation, numbered 458, contains five systems of staves. The first system consists of a grand staff (treble and bass clefs) with a treble staff containing a melodic line and a bass staff containing a harmonic line. The second system consists of a grand staff with a treble staff containing a melodic line and a bass staff containing a harmonic line. The third system consists of a grand staff with a treble staff containing a melodic line and a bass staff containing a harmonic line. The fourth system consists of a grand staff with a treble staff containing a melodic line and a bass staff containing a harmonic line. The fifth system consists of a grand staff with a treble staff containing a melodic line and a bass staff containing a harmonic line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

5 4 3

### CRITICAL APPARATUS (1)

#### Text and Translation

Luther's text of the Passion Narrative according to St Mark is given here in the Authorized Version of Scripture, since in their respective countries of origin each version is held in high esteem by dint both of antiquity and quality of language.

No attempt has been made to give either a literal or a poetic rendering of the texts of the chorales and arias. The concern has been rather to catch the flavour of the text in as succinct a way as possible.

TEXT AND TRANSLATION**PARTE PRIMA**No. 1: Chorus - Exordium

So gehst du nun, mein Jesu, hin,  
den Tod für mich zu leiden,  
für mich, der ich ein Sünder bin,  
der dich betrübt in Freuden.

Wohlan, fahr fort,  
du elder Hort!

Mein' Augen sollen fließen  
ein Tränensee  
mit Ach und Weh,  
dein Leiden zu begießen.

And so thou goest, Lord Jesus, hence  
to suffer death for me,  
sinner that I am,  
who hath clouded thy joy.

Go on thy way, then,  
noble treasure!  
Weeping and wailing,  
my eyes shall yield  
a flood of tears  
to besprinkle thy sorrow.

No. 2: Recitative (Evangelist)

*Mark 14/1-2a*

Und nach zween Tagen war Ostern und die Tage  
der süßen Brot. Und die Hohenpriester und  
Schriftgelehrten suchten, wie sie ihn mit  
Listen griffen und tödten.  
Sie sprachen aber:

After two days was the feast of the passover, and  
of unleavened bread; and the chief priests and  
the scribes sought how they might take him by  
craft, and put him to death.  
But they said:

No. 3: Chorus

*Mark 14/2b*

Ja nicht auf das Fest, daß nicht ein Aufruhr  
im Volk werde.

Not on the feast day, lest there be an uproar of  
the people.

No. 4: Recitative (Evangelist)

*Mark 14/3-4a*

Und da er zu Bethanien war in Simonis, des Aus-  
sätzigen, Hause, und saß zu Tische, da kam ein  
Weib, die hatte ein Glas mit ungefälschtem und  
kostbarem Nardenwasser, und sie zerbrach das  
Glas, und gab es auf sein Haupt.  
Da waren etliche, die wurden unwillig und  
sprachen:

And being in Bethany in the house of Simon the  
leper, as he sat at meat, there came a woman  
having an alabaster box of ointment of spikenard  
very precious; and she brake the box, and  
poured it on his head.  
And there were some that had indignation within  
themselves, and said:

No. 5: Chorus

*Mark 14/4a-5a*

Was soll doch dieser Unrat? Man könnte das  
Wasser mehr denn um dreihundert Groschen  
verkauft haben, und dasselbe den Armen geben.

Why was this waste of ointment made?  
For it might have been sold for more than three  
hundred pence, and have been given to the poor.

No. 6: Recitative (Evangelist, Jesus)  
Mark 14/5b-9

Und murreten über sie.  
 Jesus aber sprach: Lasset sie mit Frieden!  
 Was bekümmert ihr sie? Sie hat ein gut Werk  
 mir getan.  
 Ihr habt allzeit Arme bei euch,  
 und wenn ihr wollt, könnet ihr ihnen Gutes  
 tun; mich aber habt ihr nicht allezeit.  
 Sie hat getan, was sie konnte. Sie ist zuvor-  
 kommen, meinen Leichnam zu salben zu meinem  
 Beibräunnis. Wahrlich ich sage euch; Wo dies  
 Evangelium gepredigt wird in aller Welt, da  
 wird man auch das sagen zu ihrem Gedächtnis,  
 das sie jetzt getan hat.

And they murmured against her.  
 And Jesus said: Let her alone; why trouble ye  
 her? She hath wrought a good work on me.  
 For ye have the poor with you always, and when-  
 soever ye will ye may do them good: but me ye  
 have not always.  
 She hath done what she could: she is come afore-  
 hand to anoint my body to the burying.  
 Verily I say unto you, wheresoever this gospel  
 shall be preached throughout the whole world,  
 this also that she hath done shall be spoken of  
 for a memorial of her.

No. 7: Soprano Aria

A Mensch, empfinde doch Erbarmen,  
 brich den Hungrigen dein Brot,  
 kleide die entblößten Armen,  
 weine mit in ihre Not.  
 B Wenn dein Bruder ängstlich klaget,  
 sieh ihn dann mit Mitleid an,  
 Weißt du, was dein Richter saget:  
 „Dies, dies habt ihr mir getan“.

Be merciful, o mortal man,  
 break thou thy bread with the hungry,  
 clothe thou the naked and destitute,  
 and weep with them in their distress.  
 When thy brother fearfully doth clamour,  
 look upon him with a heart of pity,  
 Well thou knowest what thy judge sayeth:  
 "This, this ye have done unto me".

No. 8: Recitative (Evangelist)  
Mark 14/10-12a

Und Judas Ischariot, einer von den Zwölfen,  
 ging hin zu den Hohenpriestern, daß er ihn  
 verriet. Da sie das hörten, wurden sie  
 froh und verhiessen ihm, das Geld zu geben.  
 Und er suchte, wie er ihn füglich verriet.  
 Und am ersten Tage der süßen Brot, da man  
 das Osterlamm opferte, sprachen seine Jünger  
 zu ihm:

And Judas Iscariot, one of the twelve, went unto  
 the chief priests, to betray him unto them.  
 And when they heard it, they were glad, and  
 promised to give him money. And he sought how he  
 might conveniently betray him.  
 And the first day of unleavened bread, when they  
 killed the passover, his disciples said unto  
 him:

No. 9: Chorus  
Mark 14/12b

Wo willst du, daß wir hingehen und bereiten,  
 daß du das Osterlamm essest?

Where wilt thou that we go and prepare the  
 passover?



No. 10: Recitative (Evangelist, Jesus)Mark 14/13-18

Und er sandte seiner Jünger zween, und sprach zu ihnen: Gehet hin in die Stadt, und es wird euch ein Mensch begegnen, der trägt einen Krug mit Wasser; folget ihm nach.  
 und wo er eingehet, da sprecht zu dem Hauswirt: Der Meister läßt dir sagen: Wo ist das Gasthaus, darinnen ich das Osterlamm esse mit meinen Jüngern?  
 Und er wird euch einen großen Saal zeigen, der gepflastert und bereitet ist, daselbst richtet für uns zu.  
 Und die Jünger gingen aus, und kamen in die Stadt, und fanden's, wie er ihnen gesagt hatte und bereiteten das Osterlamm.  
 Am Abend aber kam er mit den Zwölfen.  
 Und als sie zu Tische saßen und aßen, sprach Jesus: Wahrlich ich sage euch, einer unter euch, der mit mir isset, wird mich verraten.

And he sendeth forth two of his disciples, and saith unto them: Go ye into the city, and there shall meet you a man bearing a pitcher of water: follow him.

And wheresoever he shall go in, say ye to the goodman of the house, The Master saith, Where is the guest chamber, where I shall eat the passover with my disciples?

And he will shew you a large upper room furnished and prepared: there make ready for us.

And his disciples went forth, and came into the city, and found as he had said unto them: and they made ready the passover.

And in the evening he cometh with the twelve.

And as they sat and did eat, Jesus said: Verily I say unto you, one of you which eateth with me shall betray me.

No. 11: Chorale

Wo soll ich, der du alles weißt,  
 mich wenden hin für deinem Geist?  
 Wo soll ich deinem Angesicht  
 entgehen, daß ich's sehe nicht?

O thou that knowest all things,  
 whither shall I flee from thy spirit?  
 And whither shall I flee from thy face,  
 that I may not see it?

No. 12: Recitative (Evangelist, Jesus, Disciples of Jesus)Mark 14/19-21

Und sie wurden traurig und sagten zu ihm, einer nach dem andern: Bin ich's? und der andere: Bin ich's?  
 Er antwortet und sprach zu ihnen: Einer aus den Zwölfen, der mit mir in die Schüssel tauchet.  
 Zwar des Menschen Sohn gehet hin, wie von ihm geschrieben stehet; weh aber dem Menschen, durch welchen des Menschen Sohn verraten wird, es wäre demselben Menschen besser, daß er nie geboren wäre.

And they began to be sorrowful, and to say unto him one by one: Is it I? and another said: Is it I?

And he answered and said unto them: It is one of the twelve, that dippeth with me in the dish.

The Son of Man indeed goeth, as it is written of him: but woe to that man by whom the Son of man is betrayed! Good were it for that man if he had never been born.

No. 13: Chorale

O weh demselben, welcher hat  
 des Herren Wort verachtet,  
 und nur auf Erden früh und spät  
 nach großem Gut getrachtet.  
 Der wird fürwahr gar kahl bestehn  
 und mit dem Satan müssen gehn  
 von Christo in die Hölle.

Woe unto him who despiseth  
 the Word of the Lord  
 and who from dawn till dusk hath done nought  
 but seek after great riches!  
 The lot of such a man will be indeed bleak,  
 for he must depart from Christ  
 and descend with Satan to the depths of hell.

No. 14: Recitative/Arioso (Evangelist, Jesus)  
Mark 14/22-25

Und indem sie aßen, nahm Jesus das Brot,  
 danket und brach's, und gab's ihnen und  
 sprach: Nehmet, esset, das ist mein Leib.  
 Und er nahm den Kelch, und danket, und gab  
 ihnen den, und sie tranken alle daraus.  
 Und er sprach zu ihnen: Das ist mein Blut des  
 neuen Testaments, das für viele vergossen wird.  
 Wahrlich, ich sage euch, daß ich hinfort nicht  
 trinken werde vom Gewächse des Weinstocks, bis  
 auf den Tag, da ich's neu trinke in dem Reich  
 Gottes.

And as they did eat, Jesus took bread, and blessed  
 and brake it, and gave to them, and said: Take,  
 eat: this is my body.  
 And he took the cup, and when he had given thanks,  
 he gave it to them: and they all drank of it.  
 And he said unto them: This is my blood of the  
 new testament, which is shed for many.  
 Verily I say unto you, I will drink no more of the  
 fruit of the vine, until that day that I drink it  
 new in the kingdom of God.

No. 15: Alto Aria and Chorus

Alto Wenn euch eure Sünden drücken,  
 kommt, der Herr will euch erquicken;  
 und schmecket und sehet wie freund-  
 lich er ist!  
 Chor. Dir Heiland, dir weihn wir die freud-  
 digsten Triebe,  
 wir preisen die Wunder der göttlichen  
 Liebe,  
 und schmecken und sehen,  
 wie freundlich er ist.

If by sin ye are distressed,  
 come, and the Lord will restore you;  
 O taste and see how gracious he is!

To thee, O Saviour,  
 we dedicate our most joyful impulses,  
 we celebrate the wonders  
 of divine love,  
 we taste and we see indeed  
 how gracious he is.

No. 16: Recitative/Arioso (Evangelist, Jesus, Peter)  
Mark 14/26-30

Und da sie den Lobgesang gesprochen  
 hatten gingen sie hinaus an den Ölberg.  
 Und Jesus sprach zu ihnen: Ihr werdet  
 euch in dieser Nacht alle an mir ärgern;  
 denn es stehet geschrieben: „Ich werde  
 den Hirten schlagen, und die Schafe  
 werden sich zerstreuen“.  
 Aber nachdem ich auferstehe, will ich  
 vor euch hingehen in Galiläa.  
 Petrus aber sagt zu ihm: Und wenn sie  
 sich alle ärgern, so wollte ich doch  
 mich nicht ärgern.  
 Und Jesus sprach zu ihm: Wahrlich, ich sage  
 dir, heute in dieser Nacht, ehe denn  
 der Hahn zweimal krähet, wirst du mich  
 dreimal verleugnen.  
 Er aber redet noch weiter: Ja, wenn ich  
 mit dir auch sterben müßte, wollte ich  
 dich nicht verleugnen.

And when they had sung an hymn, they went  
 out into the Mount of Olives.  
 And Jesus saith unto them: All ye shall be of-  
 fended because of me this night: for it is  
 written: I will smite the shepherd, and the  
 sheep shall be scattered.

But after that I am risen, I will go before you  
 into Galilee.  
 But Peter said unto him: Although all shall be  
 offended, yet will not I.

And Jesus saith unto him: Verily I say  
 unto thee, that this day, even in this night,  
 before the cock crow twice, thou shalt deny  
 me thrice. But he spake the more vehemently:  
 If I should die with thee, I will not deny thee  
 in any wise.

No. 17: Chorale:

Hilf, daß ich stets sorgfältig sei,  
den Glauben zu behalten,  
ein gut' Gewissen auch dabei,  
und daß ich so mög' walten,  
daß ich sei lauter in der Zeit,  
ohn' Anstoß, mit Gerechtigkeit  
erfüllt und ihren Früchten.

Assist me always to take care  
to maintain the faith,  
also to keep a good conscience  
and to act always thus,  
so that I may be found pure at the last,  
without blemish, and replete with  
the fruits of righteousness.

No. 18: Recitative/Arioso (Evangelist, Jesus)  
*Mark 14/31b-34*

Desselben gleichen sagten sie alle.  
Und sie kamen zu dem Hofe mit Namen Gethsemane.  
Und er sprach zu seinen Jüngern: Setzet euch  
hie, bis daß ich hingehe und bete.  
Und nahm zu sich Petrum und Jakobum und  
Johannem, und fing an zu zittern und zu zagen;  
Und sprach zu ihnen: Meine Seele ist betrübet  
bis an den Tod; enthaltet euch hie, und wachet.

Likewise also said they all.  
And they came to a place which was named Gethsemane;  
and he saith to his disciples: Sit ye here, while  
I shall pray.  
And he taketh with him Peter and James and John,  
and began to be sore amazed and to be very heavy;  
And saith unto them: My soul is exceeding sorrow-  
ful unto death; tarry ye here, and watch.

No. 19: Chorale

Wache, daß dich Satans List  
nicht im Schlaf antreffe,  
weil er sonst behende ist,  
daß er dich bedäffe;  
und Gott giebt,  
die er liebt,  
oft in seine Strafen,  
wenn sie sich erschlafen.

Watch, o watch, lest Satan's ruse  
snare thee while thou sleepest,  
otherwise he nimbly will  
put thee to confusion;  
for God gives  
those he loves  
oft to Satan's keeping,  
be they found a-sleeping.

No. 20: Recitative/Arioso (Evangelist, Jesus)  
*Mark 14/35-36*

Und ging ein wenig fürbaß, fiel auf die Erde,  
und betet, daß, so es möglich wäre, die Stunde  
vorüberginge,  
und sprach: Abba, mein Vater, es ist dir alles  
möglich, überhebe mich dieses Kelchs, doch nicht,  
was ich will, sondern was du willst.

And he went forward a little, and fell on the ground,  
and prayed that, if it were possible, the hour  
might pass from him.  
And he said: Abba, Father, all things are possible  
unto thee; take away this cup from me; neverthe-  
less not as I will, but what thou wilt.

No. 21: Recitative (Evangelist, Jesus)  
*Mark 14/37-42*

Und kam und fand sie schlafend, und sprach zu  
Petrus: Simon, schläfst du? Vermochtest du  
nicht eine Stunde zu wachen?  
Wachet, und betet, daß ihr nicht in Versuchung  
fallt. Der Geist ist willig, aber das Fleisch

And he cometh, and findeth them sleeping, and saith  
unto Peter: Simon, sleepest thou? Couldst thou  
not watch one hour?  
Watch ye and pray, lest ye enter into temptation.  
The spirit truly is ready, but the flesh is weak.

Ist schwach.  
 Und ging wieder hin, und betet, und sprach  
 dieselbigen Worte.  
 Und kam wieder, und fand sie abermal schlafend  
 denn ihre Augen waren voll Schlags, und wußten  
 nicht, was sie ihm antworteten.  
 Und er kam zum drittenmal, und sprach zu ihnen:  
 Auf! wollt ihr nun schlafen und ruhen? Es ist  
 genug, die Stunde ist kommen. Siehe, des Men-  
 schen Sohn wird überantwortet in der Sünder Hände,  
 stehet auf, lasset uns gehen! Siehe, der mich  
 verrät, ist nahe.

No. 22: Bass Aria

*A* Ich geh' von Leiden ganz umgeben,  
 und niemand fragt: Wo gehst du hin?  
 Mein Herz erschrickt,  
 und die Gebeine beben,  
 und Gott im Himmel zürnt,  
 daß ich so hilflos bin.  
*B* Zu neuen schrecklichen Gerichten  
 fortgerissen,  
 harr' ich auf Gott und will mich freu'n;  
 mein Blut, mein ganzes Blut soll fließen,  
 und, Vater, deine Welt soll durch mich  
 seelig sein.

No. 23: Recitative (Evangelist, Judas)  
Mark 14/43-45

Und alsbald, da er noch redet, kommt herzu Judas,  
 der Zwölften einer und eine große Schaar mit ihm,  
 mit Schwertern und mit Stangen, von den Hohen-  
 priester und Schriftgelehrten und Ältesten.  
 Und der Verräter hatte ihnen ein Zeichen gegeben  
 und gesagt: Welchen ich küssen werde, der ist's,  
 den greifet und führet ihn gewiß.  
 Und da er kam, trat er bald zu ihm, und sprach zu  
 ihm: Rabbi, Rabbi! und küßte ihn.

No. 24: Chorale

Sei getreu in deinem Herzen,  
 hüte dich vor Joabs Kuß.  
 Denke, Judas leidet Schmerzen,  
 um den falschen Teufelsgruß.  
 Falschheit sei dein argster Feind,  
 rede, was dein Herze meint,  
 sei zwar klug in deinem Glauben  
 und doch ohne Falsch, wie Tauben!

And again he went away, and prayed, and spake the  
 same words.

And when he returned, he found them asleep again,  
 (for their eyes were heavy,) neither wist they  
 what to answer him.

And he cometh the third time, and saith unto them  
 Sleep on now, and take your rest; it is enough,  
 the hour is come; behold, the Son of man is be-  
 trayed into the hands of sinners.

Rise up, let us go; lo, he that betrayeth me is  
 at hand.

I go hence, surrounded by sorrow on all sides,  
 and there is none to ask: Whither goest thou?  
 My heart is afraid,  
 my limbs quake,  
 and God's anger is kindled  
 at my helplessness.

Swept hence  
 to new and terrible judgements,  
 I shall wait upon God and be joyful;  
 my blood shall flow, even to its last drop,  
 and, Father, through me thy creation shall be  
 sanctified.

And immediately, while he yet spake, cometh Judas,  
 one of the twelve, and with him a great multitude  
 with swords and staves, from the chief priests and  
 the scribes and the elders.

And he that betrayed him had given them a token,  
 saying: Whomsoever I shall kiss, that same is he;  
 take him, and lead him away safely.

And as soon as he was come, he goeth straightway  
 to him, and saith: Master, master; and kissed him.

Be faithful in thy heart  
 and turn thy face from Joab's kiss.  
 Bear in mind the pains that Judas  
 suffered for his greeting false and devilish.  
 Let falsehood be thy fiercest foe;  
 speak only what thy heart dictates,  
 and be thou wise in thy beliefs,  
 yet true and gentle as a dove.

No. 25: Recitative (Evangelist, Jesus)Mark 14/46-54a

Die aber legten ihre Hände an ihn, und griffen ihn.  
 Einer aber von denen, die dabei stunden, zog ein Schwert aus, und schlug des Hohenpriesters Knecht, und hieb ihm ein Ohr ab.  
 Und Jesus antwortet und sprach zu ihnen: Ihr seid ausgegangen, als zu einem Mörder, mit Schwerten und mit Stangen, mich zu fahen.  
 Ich bin täglich bei euch im Tempel gewesen, und habe gelehret, und ihr habt mich nicht gegriffen. Aber auf daß die Schrift erfüllet werde.  
 Und die Jünger verließen ihn alle, und flohen.  
 Und es war ein Jüngling, der folgte ihm nach, der war mit Leinwand bekleidet auf der bloßen, Haut, und die Jünglinge griffen ihn.  
 Er aber ließ die Leinwand fahren, und flohe bloß von ihnen.  
 Und sie führten Jesum zu dem Hohenpriester, dahin zusammenkommen waren alle Hohenpriester Schriftgelehrten.  
 Petrus aber folgte ihm nach von ferne bis hinein in des Hohenpriesters Palast;

And they laid hands on him and took him.  
 And one of them that stood by drew a sword, and smote a servant of the high priest, and cut off his ear.  
 And Jesus answered and said unto them: Are ye come out as against a thief, with swords and with staves to take me?  
 I was dally with you in the temple teaching, and ye took me not; but the scripture must be fulfilled.  
 And they all forsook him and fled.  
 And there followed him a certain young man, having a linen cloth cast about his naked body; and the young men laid hold on him;  
 And he left the linen cloth, and fled from them naked.  
 And they led Jesus away to the high priest; and with him were assembled all the chief priests and the elders and the scribes.  
 And Peter followed him afar off, even into the palace of the high priest;

No. 26: Chorale

Mir nach, spricht Christus unser Held,  
 mir nach, ihr Christen alle,  
 verleugne euch, verlaßt die Welt,  
 folgt meinem Ruf und Schalle,  
 nehmt euer Kreuz und Ungemach  
 auf euch, folgt meinem Wandel nach!

Follow me, ye Christians all,  
 thus saith Christ, our hero,  
 deny yourselves and quit the world,  
 and follow the sound of my call,  
 take up your cross with all its woe,  
 up, up, and follow in my path!

No. 27: Recitative/Arioso (Evangelist, Two False Witnesses, High Priest)Mark 14/54b-62

und er war da, und saß bei den Knechten, und wärmte sich bei dem Licht.  
 Aber die Hohenpriester und der ganze Rat suchten Zeugnis wider Jesum, auf daß sie ihn zum Tode brächten, und fanden nichts.  
 Viel gaben falsche Zeugnis wider ihn, aber ihr Zeugnis stimmte nicht überein.  
 Und etliche stunden auf, und gaben falsche Zeugnis wider ihn, und sprachen: Wir haben gehört, daß er saget: „Ich will den Tempel, der mit Händen gemacht ist, abbrechen, und in drei Tagen einen andern bauen, der nicht mit Händen gemacht ist“. Aber ihr Zeugnis stimmte noch nicht überein.  
 Und der Hohepriester stund auf unter sie, und

and he sat with the servants, and warmed himself at the fire.  
 And the chief priests and all the council sought for witness against Jesus, to put him to death; and found none.  
 For many bare false witness against him, but their witness agreed not together.  
 And there arose certain, and bare false witness against him, saying: We heard him say, I will destroy this temple that is made with hands, and within three days I will build another made without hands.  
 But neither so did their witness agree together.  
 And the high priest stood up in the midst, and

fragte Jesum, und sprach: Antwortest du nichts zu dem, das diese wider dich zeugen?  
Er aber schwieg stille, und antwortet nichts.  
Da fragte ihn der Hohepriester abermal, und sprach zu ihm: Bist du Christus, der Sohn des Hochgelobten?  
Jesus aber sprach: Ich bin's, und ihr werdet sehen des Menschen Sohn sitzen zur rechten Hand der Kraft, und kommen mit des Himmels Wolken.

No. 28: Chorale

O Jesu, hilf zur selben Zeit  
von wegen deiner Wunden,  
daß ich im Buch der Seeligkeit  
werd' angezeichnet funden.  
Daran ich denn auch zweifle nicht,  
denn du hast ja den Feind gericht',  
und meine Schuld bezahlt.

asked Jesus, saying: Answerest thou nothing?  
What is it which these witness against thee?  
But he held his peace, and answered nothing.  
Again the high priest asked him, and said unto him: Art thou the Christ, the Son of the Blessed? And Jesus said: I am; and ye shall see the Son of man sitting on the right hand of power, and coming in the clouds of heaven.

Lord Jesus, help me at this hour  
through the merit of thy wounds,  
that my name may be found writ  
in the book of eternal bliss.  
On this score no doubt have I,  
since thou hast put the fiend to flight  
and cancelled my debt fully.

No. 29: Recitative (Evangelist, High Priest)  
*Mark 14/63-64*

Da zerriß der Hohepriester seinen Rock,  
und sprach: Was dürfen wir weiter Zeugen?  
Ihr habt gehört die Gotteslästerung.  
Was dünket euch? Die aber verdamnten  
ihn alle, daß er des Todes schuldig wäre.

Then the high priest rent his clothes,  
and saith: What need we any further witnesses?  
Ye have heard the blasphemy; what think ye?  
And they all condemned him to be guilty  
of death.

No. 30: Tenor Aria

A Verdammt ihn nur,  
Ihr ungerechten Richter,  
verdammt ihn nur,  
den Schöpfer der Natur!  
B Wenn einst die Welt  
ins erste Nichts zurückefällt,  
wenn denn der Sohn, als Richter,  
in Wolken sein Gerichte hält,  
dann flieht, ihr Bösewichter!

Condemn him, if ye must,  
ye unjust judges,  
condemn, if ye must,  
the author of creation!  
But on that day, when this world shall  
sink back into the void whence it came,  
on that day, when the Son of Man shall return  
as Judge on the clouds of heaven,  
then flee, ye evildoers, flee!

No. 31: Recitative (Evangelist)  
*Mark 14/65a*

Da fingen an etliche, ihn zu verspeien, und  
verdecken sein Angesicht, und mit Fäusten,  
schlagen, und zu ihm zu sagen:

And some began to spit on him, and to cover his  
face, and to buffet him, and to say unto him:

No. 32: Chorus*Mark 14/65b*

Weissage uns!

Prophecy!

No. 33: Recitative (Evangelist, Peter, Maid)*Mark 14/65c-70a*

Und die Knechte schlugen ihn ins Angesicht.  
 Und Petrus war danieden im Palast. Da kam des  
 Hohenpriesters Mägde eine;  
 und da sie sahe Petrum sich wärmen, schauet sie  
 ihn an, und sprach: Und du warest auch mit  
 Jesu von Nazareth.  
 Er leugnet aber, und sprach: Ich kenne ihn nicht,  
 weiß auch nicht, was du sagst. Und er ging hinaus  
 in den Vorhof, und der Hahn krähet.  
 Und die Magd sahe ihn, und hub abermal an zu  
 sagen denen, die dabeistunden: Dieser ist der  
 einer.  
 Und er leugnet abermal. Und nach einer kleinen  
 Weile sprachen abermal zu Petro die dabeistunden:

And the servants did strike him with the palms of  
 of their hands.

And as Peter was beneath in the palace, there  
 cometh one of the maids of the high priest;  
 and when she saw Peter warming himself, she  
 looked upon him, and said: And thou also wast  
 with Jesus of Nazareth..

But he denied, saying: I know not, neither  
 understand I what thou sayest. And he went  
 out into the porch; and the cock crew.  
 And a maid saw him again, and began to say  
 to them that stood by: This is one of them.  
 And he denied it again. And a little after,  
 they that stood by said again to Peter:

No. 34: Chorus*Mark 14/70b*

Wahrlich, du bist der einer, denn du bist ein  
 Galiläer, und eine Sprache lautet gleich also.

Surely thou art one of them; for thou art a Gal-  
 ilean, and thy speech agreeth thereto.

No. 35: Recitative (Evangelist, Peter)*Mark 14/71*

Und er fing an sich zu verfluchen und zu schwören:  
 Ich kenne des Menschen nicht, von dem ihr saget.

But he began to curse and to swear, saying:  
 I know not this man of whom ye speak.

No. 36: Alto Aria

A Wer kennt ihn nicht, den Gott der Götter?  
 Sein Zorn entbrennt, geht, küßt den Sohn!  
 Ein schreckliches, ein tödend' Wetter  
 gibt er dem Sünder nicht zum Lohn?\*

B Ihr spottet, und wollt Christen heißen,  
 und sklavisch euch den Lästern weih'n;  
 wie Töpfe wird er euch zerschmeißen,  
 und er wird groß und herrlich sein.

Who fails to recognise the God of gods?  
 His anger flares, go, kiss the Son!  
 Will he not reward the sinner  
 with a fate, deadly and fearful?  
 Ye mockers, ye who claim the name of Christian  
 and who dedicate yourselves slavishly to vice,  
 he will dash you to pieces like potsherds,  
 and he will be clothed in splendour and majesty.

\* The question mark is editorial.  
 The sentence fits best into the context  
 if framed as a question.



No. 37: Recitative (Evangelist)Mark 14/72

Und der Hahn krähete zum andernmal. Da gedachte Petrus an das Wort, das Jesus zu ihm sagte: Ehe der Hahn zweimal krähet, wirst du mich dreimal verleugnen. Und er hub an zu weinen.

And the second time the cock crew. And Peter called to mind the word that Jesus said unto him, "Before the cock crow twice, thou shalt deny me thrice." And when he thought thereon, he wept.

No. 38: Chorale

O Vater der Barmherzigkeit,  
Ich falle dir zu Fuße.  
Verwirf den nicht, der zu dir schreit  
und tut rechtschaffnen Buße.  
Dein Angesicht  
mit Gnaden richt  
auf mich, betrübten Sünder;  
gib einen Blick,  
der mich erquick',  
so wird mein' Angst bald minder.

O Father of mercies,  
I fall at thy feet.  
O cast not away him who crieth unto thee  
and repenteth with sincerity.  
O be gracious,  
and turn your countenance  
upon me, miserable sinner;  
bestow upon me  
but one life-giving glance,  
and my fear shall soon diminish.

## PARTE SECUNDA

No. 39: Chorale

Weint, jetzt wird das fromme Leben  
zu Pilato hingebracht  
und demselben übergeben,  
welcher auf Befehl und Macht  
ihn zum Tode bringen soll;  
weint und werdet tränenvoll,  
weil ein Herz von denen Heiden  
selbst bedauert solches Leiden.

Weep, for now the pious life  
is taken and delivered  
into the hands of Pilate  
who hath full power and authority  
to put him to death;  
weep and let your tears flow free,  
for a heart, be it ne'er so heathen,  
must regret such great affliction.

No. 40: Recitative (Evangelist, Jesus, Pilate)Mark 15/1-2

Und bald am Morgen hielten die Hohenpriester einen Rat mit den Ältesten und Schriftgelehrten, dazu der ganze Rat, und bunden Jesus, und führten ihn hin, und überantworteten ihn Pilato.  
Und Pilatus fraget ihn: Bist du ein König der Juden? Er antwortet aber und sprach zu ihm: Du sagst's.

And straightway in the morning the chief priests held a consultation with the elders and the scribes and the whole council, and bound Jesus, and carried him away, and delivered him to Pilate.  
And Pilate asked him: Art thou the King of the Jews? And he answering said unto him: Thou sayest it.

No. 41: Bass Aria

- |   |   |  |   |
|---|---|--|---|
| A | Mit Preis und Ruhm gekrönt<br>herrscht dort des Menschen Sohn;<br>der Thron des Vaters ist sein Thron.<br>Der Cherub bebt vor ihn und betet an,<br>und alle Himmel sind ihm untertan.     |  | There, crowned with praise and honour,<br>the Son of Man doth reign;<br>the Father's throne is none but his.<br>The cherub trembles and adores,<br>all heaven lies beneath his feet.        |
| B | Werft eure Kronen hin, ihr Könige der Erden!<br>der Sohn ist König, fürchtet ihn!<br>Er wird nicht lange mehr verzieh'n,<br>sein Tag eilt schnell, und ihr sollt dann<br>gerüstet werden. |  | Then cast away your crowns, ye earthly kings!<br>The Son is King, him shall ye fear!<br>Much longer he shall not delay,<br>his day doth fast approach,<br>and on that day be ye well armed! |

No. 42: Recitative (Evangelist, Pilate)*Mark 15/3-13a*

Und die Hohenpriester beschuldigten ihn hart.  
Pilate aber fragte ihn abermals und sprach:  
Antwortest du nichts? Siehe, wie hart sie dich  
verklagen!  
Jesus aber antwortete nichts mehr, also daß sich  
auch Pilatus sehr verwunderte.  
Er pflegte aber ihnen auf das Osterfest einen  
Gefangenen loszugeben, welchen sie begehrten  
Es war aber einer, genannt Barrabas, gefangen  
mit den Aufrührischen, die im Aufruhr einen Mord  
begangen hatten.  
Und das Volk ging hinauf, und bat, daß er tät, wie  
er pfleget.  
Pilate aber antwortet ihnen: Wollt ihr, daß ich  
ewuch den König der Juden losgebe?  
Denn er wußte, daß ihn die Hohenpriester aus Neid  
überantwortet hatten.  
Aber die Hohenpriester reizten das Volk, daß er  
ihnen viel lieber den Barrabas losgebe.  
Pilate aber antwortet wiederum und sprach zu  
ihnen: Was sollt ihr denn, daß ich tue dem, den  
ihr schuldiget, er sei ein König der Juden?  
Sie schrieen abermal:

And the chief priests accused him of many things;  
but he answered nothing.  
And Pilate asked him again, saying: Answerest thou  
nothing? Behold how many things they witness  
against thee.  
But Jesus yet answered nothing; so that Pilate  
marvelled.  
Now at that feast he released unto them one prisoner,  
whomsoever they desired.  
And there was one named barabbas, which lay bound  
with them that had made insurrection with him, who  
had committed murder in the insurrection.  
And the multitude crying aloud began to desire him  
to do as he had ever done unto them.  
But Pilate answered them, saying: Will ye that I  
release unto you the King of the Jews?  
For he knew that the chief priests had delivered  
him from envy.  
But the chief priests moved the people, that he  
should rather release Barabbas unto them.  
And Pilate answered and said again unto them: What  
will ye then that I shall do unto him whom ye call  
the King of the Jews?  
And they cried out again:

No. 43: Chorus*Mark 15/13b*

Kreuzige ihn!

Crucify him!

No. 44: Recitative (Evangelist, Pilate)*Mark 15/14a*

Pilate aber sprach zu ihnen: Was hat der denn  
Übels getan? Aber sie schrieen noch viel mehr:

Then Pilate said unto them: Why, what evil hath he  
done? And they cried out the more exceedingly:

No. 45: Chorus*Mark 15/14b*

Kreuzige ihn!

Crucify him!

No. 46: Chorale

Herzliebster Jesu, was hast du verbrochen,  
daß man ein solch' scharf Urteil hat gesprochen?  
Was ist die Schuld, in was für Missetaten  
bist du geraten?

Ah, sweetest Jesu, how hast tho offended,  
that upon thee such judgement harsh hath landed?  
What was thy fault, and what the grave misdoing  
that brought thee to this ruin?

No. 47: Recitative (Evangelist)*Mark 15/15-18a*

Pilatus aber gedachte dem Volk g'nug zu tun, und  
gab ihn en Barrabam los, und überantwortet ihnen  
Jesum, daß er gezeißelt und gekreuziget würde.  
Die Kriegsknechte aber führten ihn hinein in  
das Richthaus, und riefen zusammen die ganze  
Schaar, und zogen ihm ein Purpur an, und  
flochten eine Dornenkrone, und setzten sie  
ihm auf; und fingen an, ihn zu grüßen:

And so Pilate, willing to content the people, released  
Barabbas unto them, and delivered Jesus, when he had  
scourged him, to be crucified.  
And the soldiers led him away into the hall, called  
Prætorium; and they call together the whole band.  
And they clothed him with purple, and platted a  
crown of thorns, and put it about his head.  
And began to salute him:

No. 48: Chorus*Mark 15/18b*

Gegrüßet seist du, der Jüden König!

Hail, King of the Jews!

No. 49: Recitative (Evangelist)*Mark 15/19-21*

Und schlugen ihm das Haupt mit dem Rohr, und ver-  
speieten ihn, und fielen auf die Knie, und beteten  
ihn an.  
Und das sie ihn verspottet hatten, zogen sie ihm  
den Purpur aus, und zogen ihm seinen eigenen Kleider  
an, und führten ihn ab, daß sie ihn kreuzigten.  
Und zwangen einen, der vorüberging, mit Namen  
Simon von Kyrene, der vom Felde kam, der ein Vater  
war Alexandri und Rufi, das er ihm das Kreuz trüge.

And they smote him on the head with a reed, and did  
spit upon him, and bowing their knees worshipped  
him.  
And when they had mocked him, they took off the purple  
from him, and put hnis own clothes on him, and led  
him out to crucify him.  
And they compel one Simon a Cyrenian, who passed by,  
coming out of the country, the father of Alexander  
and Rufus, to bear his cross.

**No. 50: Soprano Recitative and Aria**

### Recitative

Jerusalem, wie wütest du!  
Ist noch nicht Blut genug geflossen?  
Gott sandte die Propheten zu,  
und du hast mörderisch ihr Blut vergossen.  
Willst du den größten der Propheten,  
willst du auch Gottes Sohn noch töten?  
Wie zärtlich rief der Menschentfreund dir zu!  
Sahst du nicht seine Tränen fließen?  
Und nun willst du sein göttlich' Blut  
vergießen?

Jerusalem, how thou dost rage!  
Hath blood enough not yet been spilled?  
God sent the prophets of old,  
yet thou didst murderously shed their blood  
Wilt thou now slay the greatest of the  
prophets, even God's own Son?  
How tenderly the Friend of Man did call to thee!  
Didst thou not see his tears flow free?  
And now wouldst thou spill his heavenly  
blood?

## Aria

Er hat dich erretten wollen,  
und du siehst nicht die Gefahr.  
Du, du hättest danken sollen,  
daß er dir so gnädig war.

His will it was to save thee,  
the danger, though, thou savest not.  
Thou shouldst have been grateful  
that he was so gracious to thee.

### Recitative

Nein, du hast nicht gewollt,  
nun ist's vor dir verborgen,  
nun kannst du selbst vor deinen Feinden  
sorgen.

Du bittest einen Mörder los, und er,  
der Göttliche, der Herr von unserm Leben,  
der wird von dir den Mördern übergeben.  
Dein Laster ist unmenschlich groß.

Führt ihn zum Kreuze hin,  
Ihr schrecklichsten der Sünder,  
und weint denn über euch  
und über eure Kinder!

But no, thou wouldst not,  
now 'tis hidden from thee,  
now must thou fend for thyself in the face of  
thy foes.

Thou bidst them set a murderer free,  
and handest o'er to murderers  
the Heavenly One, the very Lord of Life.  
Thy blasphemy surpasseth human bounds.

Then lead him to the cross,  
most terrible of sinners,  
and weep for yourselves,  
and for your children.

**Aria**

Er will leiden, er will sterben.  
Leid und stirb doch auch für mich!  
Laß mich einst dein Reich ererben,  
Herr, ich glaube fest an dich.

He is content to suffer and to die.  
Suffer, then, and die also for me!  
Let me inherit thy kingdom at the last,  
Lord, I believe in thee most surely.

No. 51: Recitative (Evangelist)

Mark 15/22-23

Und sie brachten ihn an die Stätte Golgotha,  
das ist verdolmetschet „Schädelstätt“.  
Und sie gaben ihm Myrrhen im Wein zu trinken,  
und er nahm's nicht zu sich.

And they bring him unto the place Golgotha, which is, being interpreted, The place of a skull, and they gave him to drink wine mingled with myrrh; but he received it not.

No. 52: Chorale

Dein Durst und Gallentrank mich lab',  
wenn ich sonst keine Stärkung hab',  
dein Angstgeschrei komm' mir zu gut,  
bewahr mich für der Höllenglut.

May thy thirst and thy potion of gall refresh  
when other refreshment there is none,  
may thy cry of fear come to my aid  
and save me from the fires of hell.

No. 53: Recitative (Evangelist)

*Mark 15/24-29a*

Und da sie ihm gekreuziget hatten, teilten sie  
seine Kleider, und warfen das Los drum, welcher  
was überkäme.

Und es war um die dritte Stunde, da sie ihn  
kreuzigten.

Und es war oben über ihn geschrieben, was man  
ihm Schuld gab, nämlich, ein König der Juden.  
Und sie kreuzigten mit ihm zween Mörder, einen  
zu seiner Rechten, und einen zur Linken.

Da ward die Schrift erfüllet, die da saget:

Er ist unter die Übeltäter gerechnet.

Und die fürübergingen lästerten ihn, und  
schüttelten ihre Häupter, und sprachen:

And when they had crucified him, they parted his  
garments, casting lots upon them, what every man  
should take.

And it was the third hour, and they crucified him.  
And the superscription of his accusation was  
written over: the King of the Jews.

And with him they crucify two thieves; the one on  
his right hand, and the other on his left.

And the scripture was fulfilled, which saith: And  
he was numbered with the transgressors.

And they that passed by railed on him, wagging their  
heads, and saying:

No. 54: Chorus

*Mark 15/29b-30*

Pfui dich! wie fein zerbrichst du den Tempel,  
und bauest ihn in dreien Tagen.  
Hilf dir nun selber, und steige herab vom Kreuze!

Ah, thou that destroyest the temple, and buildest  
it in three days,  
save thyself, and come down from the cross.

No. 55: Recitative (Evangelist)

*Mark 15/31*

Desselbigen gleichen die Hohenpriester verspotteten  
ihn unter einander samt den Schriftgelehrten, und  
sprachen:

Likewise also the chief priests mocking said among  
themselves with the scribes:

No. 56: Chorus

*Mark 15/31b-32a*

Er hat andern geholfen, und kann ihm selber nicht  
helfen.

Ist er Christus und König in Israel, so steige er  
nun vom Kreuze, daß wir sehen und glauben.

He saved others; himself he cannot save.  
Let Christ the King of Israel descend now from the  
cross, that we may see and believe.

No. 57: Recitative (Evangelist)

*Mark 15/32b*

Und die mit ihm gekreuziget waren, schmäheten ihn  
auch.

And they that were crucified with him reviled him.

No. 58: Choral

Ich werde dir zu Ehren alles wagen,  
kein Kreuz nicht achten, keine Schmach noch Plagen,  
nichts von Verfolgung, nichts von Todesschmerzen  
nehmen zu Herzen.

For the sake of thy honour shall I dare every-  
thing, forsaking nor cross, nor shame, nor  
even torment; neither persecution nor the  
pains of death shall I take to heart.

No. 59: Recitative/Arioso (Evangelist, Jesus)

*Mark 15/33-34*

Und nach der sechsten Stunde ward eine Finsternis  
über das ganze Land bis um die neunte Stunde.  
Und um die neunte Stunde rief Jesus laut und  
sprach: „Eli, Eli, lama asabthani?“ Das ist ver-  
dolmetschet: Mein Gott, mein Gott, warum hast du  
mich verlassen?

And when the sixth hour was come, there was darkness  
over the whole land until the ninth hour.  
And at the ninth hour Jesus cried with a loud voice,  
saying: Eloi, Eloi, lama sabachthani? which is,  
being interpreted, My God, My God, why hast thou  
forsaken me?

No. 60: Tenor Aria

*A* Verstummet, ihr Himmel, der Ewige zaget,  
er blutet am Kreuze, und betet, und klaget;  
ihn tötet ein zornig' Gericht.  
*B* Warum has du deinen Gesalbten verlassen?  
Herr, eile uns deine Rebellen zu hassen,  
und töte den Heiligen nicht!

Fall silent ye heavens, the Eternal One doth falter,  
he bleedeth on the cross, doth pray and make  
moan, slain by a furious judgement.  
Why hast thou forsaken thine Anointed?  
Lord, for our sake make haste to hate those  
who rebel against thee, and spare thy Holy One!

No. 61: Recitative (Evangelist)

*Mark 15/35a*

Und etliche, die dabeistunden, da sie das hörten,  
sprachen sie:

And some of them that stood by, when they heard it,  
said:

No. 62: Chorus

*Mark 15/35b*

Siehe, er rufet den Elias!

Behold, he calleth Elias.

No. 63: Recitative (Evangelist, One of the People)

*Mark 15/36-37*

Da lief einer, und füllet einen Schwamm mit Essig,  
und stecket ihn auf ein Rohr, und tränket ihn, und  
sprach: Halt, laß sehen, ob Elias komme und ihn  
herabnehme.  
Aber Jesus schrie laut, und verschied.

And one ran and filled a sponge full of vinegar,  
and put it on a reed, and gave him to drink,  
saying: Let alone; let us see whether Elias will  
come to take him down.  
And Jesus cried with a loud voice, and gave up the  
ghost.

No. 64: Soprano Aria

A     Ihr Tränen, fließt!  
       Dem fürchterlichen Arm des Todes übergeben,  
       stirbt der, der selbst der Herr des Erdens  
    ist,  
       und wir, wir Sünder leben.

B     Ihr Tränen, fließt!  
       Ich fühle jede meiner Sünden,  
       Herr Jesu! der du mir Heil und Versöhnung  
    bist,  
       laß mich durch deinen Tod das ew'ge Leben  
    finden.

Flow, flow, ye tears!  
 Consigned to the fearful arm of death  
 he dies,  
 the very Lord of the Universe,  
 while we, sinners that we are, live on.  
 Flow, flow, ye tears!  
 I feel my every sin.  
 Lord Jesu, thou who art to me  
 salvation and reconciliation,  
 through thy death may I come to find  
 life eternal.

No. 65: Recitative (Evangelist)

**Mark 15/38**

Und der Vorhang im Tempel zerriß in zwei Stück,  
von oben an bis unten aus.

And the veil of the temple was rent in twain from the top to the bottom.

No. 66: Chorale

Ihr Gräber brecht, ihr harten Felsen splittert,  
du Sonn' erblaß, ihr Erdenklüfte schüttert!  
Du Luft, du Meer, du Sternenheer,  
ihr Elemente zittert!

Break, ye graves; disintegrate, ye rocks;  
turn pale, thou sun; ye caverns, shudder!  
tremble, thou air, thou sea, ye starry hosts!  
ye elements all, tremble!

No. 67: Recitative (Evangelist, Centurion)

Mark 15/39-45

Der Hauptmann aber, der dabei stund gegen ihm über, und sah, daß er mit solchem Geschrei verschied, sprach er: Wahrlich, dieser Mensch ist Gottes Sohn gewesen.

Und es waren auch Weiber da, die von ferne solches schaueten, unter welchen war Maria Magdalena und Maria des kleinen Jakobs und Joses Mutter, die ihn auch nachgefolget, da er in Galiläa war, und gedienet hatten, und viel andere, die mit ihm hinauf gen Jerusalem gegangen waren.

Und am Abend, dieweil es der Rüsttag war, welcher ist der Vorsabbath, kam Joseph von Arimathia, ein ehrbarer Ratsherr, welcher auch auf das Reich Gottes wartete; der waget's, und ging hinein zu Pilato, und bat um den Leichnam Jesu.

Pilatus aber verwunderte sehr, daß er schon tot war, und rief den Hauptmann, und fragte ihn, ob er längst gestorben wäre.

Und als er's erkundet von dem Hauptmann, gab er Joseph den Leichnam.

And when the centurion, which stood over against him, saw that he so cried out, and gave up the ghost, he said: Truly this man was the Son of God. There were also women looking on afar off; among whom was Mary the mother of James the less and of Joses, and Salome; (who also, when he was in Galilee, followed him, and ministered unto him;) and many other women which came up with him unto Jerusalem. And now when the even was come, because it was the preparation, that, the day before the sabbath, Joseph of Arimathea, an honourable counsellor, which also waited for the kingdom of God, came, and went in boldly unto Pilate, and craved the body of Jesus. And Pilate marvelled if he were already dead; and calling unto him the centurion, he asked him whether he had been any while dead. And when he knew it of the centurion, he gave the body to Joseph.



No. 68: Chorale

Der Herr ist tot für die geliebte Herde,  
 komm, Joseph, komm und bring ihn zu der Erde,  
 gib her Gewand  
 mit milder Hand,  
 gib Salben, daß er wohl begraben werde!

The Lord hath given his life for the beloved flock.  
 Come, Joseph, come and lay him in the earth!  
 bring hither shroud  
 with gentle hand,  
 bring ointment for a fitting burial.

No. 69: Recitative (Evangelist)

*Mark 15/45-47*

Und er kaufte ein' Leinwand, und nahm ihn abe,  
 und wickelt ihn in die Leinwand, und leget ihn  
 in ein Grab, das war in einen Felsen gehauen,  
 und wälzte einen Stein vor des Grabes Tür.  
 Aber Maria Magdalena und Maria Joses schaueten  
 zu, wo er hingelegt ward.

And he bought a fine linen, and took him down, and  
 wrapped him in the linen, and laid him in a sepulchre  
 which was hewn out of a rock, and rolled a stone unto  
 the door of the sepulchre.  
 And Mary Magdalene and Mary the mother of Joses  
 beheld where he was laid.

No. 70: Chorus - Conclusio

Gott ist versöhnt, er legt die Donner nieder,  
 er liebt die Welt in seinem Sohne wieder,  
 der jetzt am Kreuz verschied.  
 Laßt euren Dank zum Throne Gottes dringen,  
 der Himmel jauchzt, die Halleluja singen.  
 Singt mit uns feierliche Lied!

God is reconciled, he layeth down his thunders,  
 now loveth he the world again in his dear Son  
 who lately breathed his last upon the cross.  
 May your thanksgiving reach the very throne of God.  
 The heavens exult, with hallelujahs echoing.  
 Join forces with them in this solemn song!

CRITICAL APPARATUS (2)The Edition

THE EDITION1. METHODOLOGICAL CONSIDERATIONS

The editorial procedures adopted reflect the desire to fulfil a twofold aim: a) to represent as faithfully as possible the content of the surviving manuscript; and b) at the same time to present the work in a form accessible to modern performance.

1.1. The contours of the manuscript

1.1.1. In line with convention, the following details are prefixed to each movement:

- a) the clefs used in the manuscript;
- b) details, where given, of the vocal and instrumental forces involved;
- c) any given indications of style and tempi.

1.1.2. Within the music itself the original manuscript is represented by:

- a) notes not contained within square brackets;
- b) dynamic markings likewise not contained within square brackets;
- c) slurs given in an unbroken line in instrumental parts.

1.2. Procedures adopted with a view to performance

1.2.1. Transcription of instrumental and vocal parts

1.2.1.1. As a rule, one staff is allotted to each instrumental part, with the exception of No. 60, where the oboes divide only occasionally.

1.2.1.2. Parts for horn and timpani are given, as in the manuscript, in C-major.

1.2.1.3. Soprano, alto and tenor voice parts, whether choral or solo, are given in G-clefs rather than the original C-clefs.

1.2.1.4. An extra staff with continuo realisation is provided.

1.2.1.5. A figured bass has also been provided.

1.2.2. Figured bass and continuo realisation

1.2.2.1. Figured bass

No figuring of the bass is given in the ms. The figured bass provided is in keeping with those which occur in the majority of manuscript copies of the composer's works, i.e. figuring is not exhaustive, in either a vertical or horizontal sense, but generally underlies chords of greater complexity than the root position triad.

1.2.2.2. Continuo realisation

For the bass line and the realisation of the part in the treble clef the term "Continuo" is used throughout the edition as an abbreviation for "Basso continuo". The realisation is conceived with the harpsichord in mind. From mss of the cantatas held in the Staatsbibliothek Preußischer Kulturbesitz in W. Berlin, it seems likely that the organ was frequently employed to provide the continuo part. Further comment upon performance is contained in Critical Apparatus (3) below.

1.2.3. Ornaments

1.2.3.1. Appoggiaturas

The ms. does not reflect the growing contemporary tendency to write the appoggiatura in the note value which is to be heard. The editor has preserved the procedure as set out in the ms., but the appoggiatura is linked to the principal note by means of an editorial slur.

## 1.2.3.2. Ornamented cadences

Given a) the limitation of space within the score and b) the desire to avoid tying the performer down to one editorial solution among many possible, a suggested manner of performance is given in Critical Apparatus (3) below.

## 1.2.4. Dynamic marks

## 1.2.4.1. Abbreviation

Dynamic marks appear in one of three ways: a) written out in full, e.g. "fortissimo"; b) moderately abbreviated, e.g. "fortiss."; or c), as in modern practice, in short abbreviation, e.g. "ff". In the edition the third of these solutions (c) has been adopted throughout.

## 1.2.4.2. Dynamic marks

The amanuensis regularly implies the dynamic instructions "poco forte" and "poco piano". Given that terraced dynamics are employed in the work, it is assumed here that "poco" is used in the linguistically slovenly sense of "somewhat" (where, strictly speaking, Ital. "poco" or Fr. "peu" placed before an adjective would imply negation of the adjective). Accordingly "poco forte" appears in this edition as "mf" and "poco piano" as "mp". In line with the ms. dynamic marks are not given in vocal solo parts.

## 1.2.5. Use of square brackets, and of unbroken and broken slurs/ties

## 1.2.5.1. Square brackets are used in the following circumstances:

1. to indicate where the doubling of a line is implied but not specifically indicated.
2. to indicate where the doubling of a line is indicated either by a sign such as "col violini" or by an incipit mark "⌒", or indeed by both.
3. to indicate a dynamic mark implied or omitted in the ms.
4. to provide the customary amplification of verbal abbreviations.

N.B. A bracket may occur within a bracketed line, e.g. a direction to play only one note to a bow "[ ]". This indicates that the editor assumes that instructions given in a line written out are to be applied equally to a line implied but not written out in full.

## 1.2.5.2. Unbroken and broken slurs/ties in instrumental parts

1. Unbroken slurs/ties always reflect an unbroken slur in the ms.
2. Broken slurs/ties reflect one of two situations:
  - a) where it is assumed that an unbroken slur/tie is to be applied to a doubled voice which has not been written out; or
  - b) where a slur/tie has been omitted in the ms. and is deemed by the editor to be justified.

## 1.2.6. Notation and text underlay of chorales

The minim is generally, though not always, the basic rhythmic unit of the chorales. In this edition note values are halved, and 4/4 or 3/4, as appropriate, adopted as the normal time signature. The rhythmic shape of the original has been preserved throughout.

Chorales are invariably given in 4 parts, generally with the instruction "strom[ent]l] coll[ist]l] voci" and with the text written under the bass line. Unless further clarification is required, the text in this edition is written only between the S. and A. lines, and again between the T. and B. lines.

- 1.2.7. Notation of vocal parts  
In the ms. notes of lesser value than a crotchet have tails joined only where more than one syllable is sung to one note. In this edition tails of such notes are joined irrespective of syllabification, and two or more notes sung to one syllable of text are indicated by an unbroken slur.
- 1.2.8. Accidentals  
In the ms. it is the rule that, if the first articulated note of a bar is the same as the last note of the preceding bar, and if that last note has been altered by an accidental, then that first note shares the accidental without written indication. In this edition, following modern practice, the first articulated note is prefixed with an accidental.
- 1.2.9. Orthography, syllabification and punctuation
- 1.2.9.1. The diphthong "ey" has been adjusted to "ei" in accordance with modern German orthographical practice. Hence e.g. "seyn" becomes "sein".
- 1.2.9.2. The rules governing the division of syllables has been taken into account in the underlay of the text.
- 1.2.9.3. Modern rules of punctuation have been adopted.
- 1.2.10. Bar numbers  
Bar numbers are provided in square brackets at every fifth bar.
- 1.2.11. Metronome marks  
Metronome marks prefixing the *exordium*, *arias* and *conclusio* are editorial throughout.

## 2. CRITICAL APPARATUS

- 2.1. Layout  
The following information is provided in the critical apparatus for each movement of the work:
- 2.1.1. General information  
General information will follow the letter "A."
- 2.1.1.1. Concerning arias
- A. Genre: aria  
Tempo: as given in ms.  
Form: through-composed/binary/ternary (da capo)  
Forces: I.: = instrumental forces involved  
V.: = vocal forces involved  
Length: in bar numbers
- 2.1.1.2. Concerning chorales
- A. Genre: chorale  
Melody: identification of chorale melody, where possible  
Text: identification of chorale text, where possible  
Forces: I.: = instrumental forces involved  
V.: = vocal forces involved  
Length: in bar numbers
- 2.1.1.3. Concerning choruses
- A. Genre: chorus  
Form: through-composed/binary/ternary (da capo)  
Text: chapter and verse of the gospel text  
Forces: I.: = instrumental forces involved  
V.: = vocal forces involved

- Length: in bar numbers
- 2.1.1.4. Concerning recitatives
- A. Genre: type of recitative
- Text: chapter and verse of the gospel text
- Forces: I.: = instrumental forces involved  
V.: = vocal forces involved
- Length: number of bars in ms.
- 2.2. Editorial notes
- 2.2.1. General
- This will treat of matters other than those mentioned above, more especially with the correction of inaccuracies and with the clarification of uncertainties in the manuscript, with the precise nature of the doubling of parts, editorial slurring and the application of dynamics. Editorial notes will follow the letter "B."
- 2.2.2. Abbreviations employed
- 2.2.2.1. Instruments
- str. = strings; vv. = violins; v1 = violin 1; v2 = violin 2; vla = viola; b.c. = basso continuo; obs = oboes; ob1 = oboe 1; ob2 = oboe 2; fls = flauti traversi; fl1 = flute 1; fl2 = flute 2; fags = bassoons; fag1 = bassoon 1; fag2 = bassoon 2; timp. = timpani.
- 2.2.2.2. Voices
- S.A.T.B. chorus = 4-part mixed voice chorus of S.(=sopranos), A.(=altos), T.(=tenors) and B.(=basses). Lower case "s" after one of the above implies soloist. N.B. The term "Canto" in the ms. is consistently rendered "Soprano" in this edition.
- 2.2.2.3. Miscellaneous
1. ed. = editorial or editorially
  2. bar numbers are given in brackets: ( )
  3. beat numbers are given after an oblique line preceded by a dash: -/ , or, concerning the termination of the doubling of a part, after a dash within brackets: ( / ). The number preceding the dash refers to the bar number.
  4. qu. = quaver; qus = quavers
3. ST MARK PASSION
- 3.1. SBB Am. B. 368; Identification and Origin
- 3.1.1. Identification
- The manuscript, measuring some 33cm wide x 21cm high, bears in gold letters embossed on leather the title Passions Music von Homilius. The catalogue number Am. B. 368 is preserved on both the outer spine and at the top left hand side of the inside cover, indicating that the manuscript belonged to that corpus of works known as the Amalienbibliothek. The rear cover bears no printed or handwritten marks. The manuscript itself consists of eight pages which are either blank or bear variously titles, as well as library

stamp and dedication; and of 183 un-numbered pages of handwritten music in score. The reverse side of the final page of the score is blank manuscript paper. The content of the volume is clarified on the third page:

Die Geschichte des Leidens und Sterbens unsers Heilandes Jesu Christi, nach der Beschreybung des Evangelisten Marcus, in Musik gebracht durch Gottfried August Homilius, Cantor an der Creuzkirche zu Dreßden.

[The story of the suffering and death of our Saviour Jesus Christ, according to the description of the evangelist Mark, set to music by Gottfried August Homilius, cantor at the Church of the Holy Cross in Dresden.]

The term Passions-Musik at once implies that we are dealing with a setting of the gospel text rather than with a poetic realisation of the gospel material. It is indeed a setting in choruses, chorales, recitatives, arias and *arioso* of the full text of the passion narrative, as it is contained in the 14th and 15th chapters of Mark's gospel. Instrumental resources of two each of flutes, oboes, bassoons, horns with timpani, strings and continuo support variously vocal forces of SATB chorus, SATB soloists and tenor evangelist. The dedication of the work to Princess Anna Amalie (1723-1787), the younger sister of Frederick the Great (1712-1786), is given on the fifth and seventh pages:

Der Hochwürdigsten, Durchlauchtigsten und Gnädigsten Fürstin und Frau, Frau Annen Amalien, Königliche Prinzeßin von Preußen, Herzogin zu Schlesien, Churprinzessin von Brandenburg, Aebtlissin des Kaiserl[ichen] freyen weltlichen Stiftes Quedlinburg.  
[To the Most Noble, Serene and Gracious Princess and Lady, Anna Amalie, Royal Princess of Prussia, Duchess of Silesia, Electoral Princess of Brandenburg, Abbess of the Royal Free Secular Convent at Quedlinburg]

This dedication continues as follows in more poetic vein:

Hochwürdigste, Durchlauchtigste, Gnädigste Fürstin und Frau,  
Die Du voll Hoheit und Geist, wie FRIEDRICH, königlich denkest,  
Zum Ruhm der Weisheit DEIN Leben durchlebst,  
Der Tonkunst ganze Gewalt mit kritischer Einsicht empfindest,  
Und Harmonien monarchisch schaffst,  
PRINZESSIN, lass DIR das Werck der frommen Muse gefallen,  
Das sie DIR schüchtern und ehrfurchtsvoll weyht,  
DEIN hoher Beyfall soll sie zu höhern Liedern ermuntern,  
verdient sie diesen, so singt sie beglückt.

EWL. KOENL. HOHEIT  
unterthänigster Knecht  
Gottfried August Homilius



(Most Noble, Serene, Gracious Princess and Lady,  
 Thou who, like Frederick, full of majesty and wisdom, thinkest  
 royally  
 and livest thy life to the praise of wisdom;  
 who with critical insight dost experience music in all its power  
 and dost create harmonies worthy of a monarch,  
 Princess, may it be pleasing to thee, this work of the pious Muse,  
 now dedicated to thee in all modesty and reverence.  
 High praise from thee shall spur it on to greater song;  
 That praise earned, my Muse shall sing content.

THY ETERNAL ROYAL HIGHNESS'S  
 most obedient servant  
 Gottfried August Homilius]

### 3.1.2. Confusion of Identity

To date there has been some confusion about the identity of this work. Both in his doctoral thesis<sup>1</sup> and in its subsequently published revision<sup>2</sup> Hans John concludes, albeit tentatively, that the work here under discussion is probably identical with the Passionskantate entitled So gehst du nun, mein Jesu, hin.<sup>3</sup> To the St Mark Passion he devotes only two lines of text, relying upon the summary description by Feder: „Die Markuspassion“ („So gehst du nun, mein Jesu, hin“) gehört dem Typ der oratorischen Passion an. Sie enthält ein „rezitiertes Evangelium“. [“The St Mark Passion” (“Thou goest thus hence, my Jesu”) belongs to the category of the oratorical passion. It contains a “gospel delivered in recitative”.]<sup>4</sup> That confusion should have arisen at all is almost certainly the result of a combination of factors: chiefly the partition of Germany after the Second World War and the ensuing division of the stock of the former Royal Library between the Deutsche Staatsbibliothek in East Berlin and the Stiftung Preußischer Kulturbesitz in West Berlin; in addition, to John's particular focus of interest and to the restrictions of both movement and access to manuscripts which, as an East German, he doubtless faced.

That the Markuspassion and the Passionskantate which share the same title, So gehst du nun, mein Jesu, hin, are identical works, has proved to be an erroneous assumption. This mistake was probably generated by the following factors: firstly, it is unlikely that John had access to Am.B. 368; and secondly, he does not seem to have been aware of the pioneering study of Homilius pre-dating his own doctoral thesis, by the American scholar, R.E. Snyder<sup>5</sup>. Basing his study upon manuscripts held in the University of Wrocław in Poland, Snyder includes precise details of the movements in

individual cantatas. The entry for the cantata So gehst du nun, mein Jesu, hin gives as a *de tempore* indication Dom. Estomihi and indicates that, scored for a modest band of two oboes, strings and continuo, it contains 1) chorale, 2) soprano recitative, 3) chorus, 4) tenor recitative, 5) tenor and alto duet, and 6) concluding chorale<sup>6</sup>. Even allowing for variants in the other extant manuscripts<sup>7</sup>, it would seem difficult to confuse a cantata of some six movements with a work of some seventy. Thirdly, John has overlooked the potential implication of his own earlier research into the history of the Dresdner Kreuzkantorei<sup>8</sup>. The following passage is relevant to the present study: „Von aufführungspraktischem und liturgischem Interesse dürfte die Notiz aus dem Jahre 1767 sein, die besagt, daß „am grünen Donnerstage ... in hiesiger Frauenkirche die Paßionsmusik nach der Composition des hiesigen Herrn Cantoris Homilli angefangen, und folgenden Tages, als am Charfreytage vollends beendigt" wurde. Hiernach erklang also eine größere Passionsmusik nicht nur in zwei Abschnitten innerhalb eines Gottesdienstes, sondern wurde auch auf zwei Tage, Gründonnerstag und Karfreitag, verteilt." [Shedding light as it does on performance and liturgical practice, the following notice from the year 1767 may be of interest. It indicates that "on Maundy Thursday ... In the Church of Our Lady here a Passion by our Cantor, Herr Homilius, was begun and brought to conclusion upon the following day, that is to say Good Friday". According to this was heard, therefore, a Passion of considerable length, not just in two parts in the context of one service, but apportioned to successive days, namely Maundy Thursday and Good Friday.]<sup>9</sup>

### 3.1.3. Date of Composition

It has proved impossible to establish with absolute certainty the date of composition of the St. Mark Passion. It is difficult to establish a *terminus ante quem non* for the work. If the extant manuscript owes its origin either directly to Kirnberger or at least to his initiative, then the work is unlikely to pre-date 1758, the year in which he began to direct Amalie's musical studies. Further, given the ravages of the Seven Years' War, to which the Peace of Hubertusburg brought a close in 1763, it may well be the case that the St. Mark Passion is one of the fruits of the more peaceful years which followed. There is indeed evidence that, around this time,

Homilius had some contact with the royal court in Berlin. He was admired by the court composer of the day, Johann Friedrich Agricola (1720-1774), who, in the Wöchentliche Nachrichten und Anmerkungen die Musik betreffend [Weekly Reports and Remarks concerning Music]<sup>10</sup>, praised the noble character of Homilius' music and his clever musical expression<sup>11</sup>. A well received performance of Homilius' Passionscantate Wir giengen alle in die Irre is recorded in 1766<sup>12</sup>. A *terminus post quem non* can, however, be established with complete certainty. At the end of a detailed analysis in the Wöchentliche Nachrichten the critic, writing under the pseudonym *Epieikophilus*, says: „Man hat mich versichert, daß noch eine andere Passionsmusik, von eben dem Herrn Homilius, schon vorher in Berlin aufgeführt worden sey; und die soll, obgleich der prosaische Text des Evangelisten Markus dabey die Worte der Recitative und Chöre ausmacht, welcher aber doch mit vielen Arien, auch einigen poetischen Recitativen und Chören vermischt ist, in aller Betrachtung eben so musikalisch schön seyn, als die, welche ich jetzt recensiret habe.“ [I am assured that another Passion, also by Herr Homilius, had already been performed in Berlin: and, although the choruses and recitatives comprise the prose text of St Mark's Gospel - mixed, however, with many arias and also some poetic recitatives and choruses - it is said to be musically just as fine as the work which I have here reviewed.]<sup>13</sup> The date at the end of the review is critical: „am 6ten Januar 1768“ [January 6th, 1768]<sup>14</sup>. The use of the perfect passive subjunctive (editorially underlined above) implies that the Berlin performance of the St Mark Passion pre-dated that of Wir giengen alle in die Irre in 1766. We conclude that, if it was indeed this work which was performed in Dresden in 1767, then it was not receiving its first performance on that occasion. The *terminus ante quem non* is unlikely to have been before 1755, and probably after 1763.

### 3.1.4. The Dedication

That Homilius should have dedicated his St Mark Passion to Anna Amalie is not surprising. In coming into contact with the court at Berlin, Homilius could not have remained unaware of the powerful presence of one of the keenest musicians and collectors of music of the day. True, there is no surviving evidence that the two ever met, but his words of dedication suggest both Anna Amalie's discriminating musical palate with regard to the works of others and her own mastery of composition. Even though this imply no more than mutual recognition by two beings who were essentially conservative, and sycophantic though the dedication may sound to twentieth century

ears, Homilius's words reflect the deep concern which he shared with the Princess for the promotion and conservation of what he took to be the best in German music.

### 3.1.5. The Manuscript

Unlike the majority of the manuscripts of works by Homilius, the St. Mark Passion survives in only one copy, Am.B. 368. Given that there are a few extant autograph manuscripts, it is clear that this surviving copy is in a hand other than that of the composer himself. As already suggested, it may well be that Kirnberger was in some way responsible for the copy, which is in every respect clear and precise. While that remains speculation, the history of the manuscript itself is easily traced. The fourth page of the volume contains a stamp bearing the words:

GYMNASIO REG. JOACHIM LEGAT. AB ILLUSTRISS. PRINCIPI AMALIAE<sup>15</sup>

It was to the Joachimsthaisches Gymnasium in Berlin that Amalia willed her library upon her death. In 1914 the corpus of music in that library was transferred on permanent loan to the Royal Library, where until the end of the Second World War it remained intact as the so-called Amalienbibliothek<sup>16</sup>.

## 3.2. Notes to the Edition

### I. Coro

- A. Genre: chorale chorus<sup>17</sup>  
 Tempo: lento ma poco  
 Form: AAB, following shape of chorale.  
 Melody: "Was mein Gott will, das g'scheh  
 allzeit"  
 Forces: I.: [obs]?, [str.], [b.c.]  
 V.: S.A.T.B. chorus  
 Length: 84 bars
- B. (1) "Lento ma poco" given between A and T.  
 -/1, v2 doubles v1 (-4/4)  
 (5) -/1 semiqu's, vv. and obs, slurred.  
 -/1, obs doubles vv. (-6/4)  
 (6) \*ff\* under last 5 qu's in vla, last  
 4 qu's b.c. probably apply properly  
 to last 3 qu's only.

- ( 7) -/1, v2 doubles v1 (-10/4)
- (11) -/1, v1 doubles ob1 (-12/4)  
-/1, v2 doubles ob2 (-12/4)
- (12) c. f. (11( 6) above
- (13) No change of dynamic indicated, but  
it is unlikely that "ff" of (12)  
would be sustained.  
-/1, ob1 doubles v1 (-20/2)  
-/2, ob2 doubles v2 (-20/2)
- (14) -/1, vv. and obs, tenuto ed.
- (15) -/1-4, vla doubles b.c.  
vla and b.c., original slur 15/1-  
16/1, adjusted to be consistent  
18/3-19/2
- (21) -/1-4, ob1 doubles v1  
-/1-4, ob2 doubles v2
- (23) -/1-3, ob1 doubles v1  
-/1-3, ob2 doubles v2
- (25) "f" in S. and obs ed.  
-/3, v2 doubles v1 (-28/4)
- (28) -/1, ob2 doubles ob1 (-29/4)
- (29) "f" in A.T.B. ed.
- (31) "mf" in S. and obs ed., justified  
by reduced dynamic in vv.  
-/3, v2 doubles v1 (-35/4)
- (33) -/1-4, ob2 doubles ob1
- (36) -/3, v1 and ob1, tenuto ed.  
-/3, ob2 doubles v2 (-39/4)
- (37) -/3, viz. (36) above
- (38) -/3, viz. (36) above
- (41) -/1-3, obs doubles vv.
- (42) "p" in v1 and v2 written under  
first qu., adjusted to agree with  
implications of vla and b.c.
- (43) -/1, v2 doubles v1 (-46/4)  
-/3, "f" in S. and obs ed., c. f.  
(25)
- (45) -/3, ob2 doubles ob1 (-47/4)
- (49) -/3, "mf" in S. and obs ed., c. f.  
(31)  
-/3, v2 doubles v1 (-53/4)
- (50) -/1, ob2 doubles ob1 (-53/4)
- (54) -/1, v1 and ob1, tenuto ed.  
-/2, ob1 doubles v1 (-58/2)  
-/3, ob2 doubles v2 (-58/2)
- (57) -/4, vv. and obs, tenuto ed.
- (59) -/1, obs doubles vv. (-60/4)
- (61) -/3. b.c., "p" alternatively on  
first beat of bar.
- (62) -/1, v2 doubles v1 (-65/4)  
"f" in S. and obs ed.
- (63) -/1, ob2 doubles ob1 (-66/4)
- (68) "mf" in S. and obs ed., c. f. (31)  
above

- /3, v2 doubles v1 (-72/4)
- (69) -/1, ob2 doubles obl (-71/4)
- (72) "f" in v2, vla, A.T.B., b.c.  
following v1
- (73) "mf" in S. and obs ed., c.f. pro-  
cedure in (31) above
- /3, v2 doubles v1 (-76/3)
- (74) -/1, ob2 doubles obl (-76/4)
- (78) -/3, str. and b.c., "ff" written  
at beginning of bar in ms., taken  
to apply to anacrusis figures only
- /3, ob2 doubles obl (-81/4)
- /3, v2 doubles v1 (-81/4)
- /3, vla doubles b.c. (-81/4)
- (83) "f" editorial throughout

## 2. [Recitativo]

- A. Genre: recitativo secco
- Text: Mk 14/1-2a
- Forces: I.: b.c.
- V.: Ts = Evang[el]ist
- Length: 7 bars
- B. -

## 3. Coro

- A. Genre: chorus
- Text: Mk 14/2b
- Forces: I.: 2obs, str., b.c.
- V.: S.A.T.B. chorus = die Hohenpriester
- Length: 24 bars
- B. ( 1) "f" editorial throughout
- /1, obs doubles vv. (-11/4)
- (4f) "mf" editorial throughout
- ( 5) -/3, vla, slurred.
- ( 6) -/1, v2 doubles A. (-8/2)
- /1, vla doubles T. (-8/2)
- /3, v1 doubles S. (-8/2)
- ( 8f) "f" editorial throughout
- (12f) "f" editorial throughout
- (15f) "mf" editorial throughout
- (16) -/1, obl doubles v1 (-20/2)
- /3, ob2 doubles v2 (-20/2)
- (18f) "f" editorial throughout
- (23) -/1, obl doubles v1 (-24/2)
- /2, ob2 doubles v2 (-24/2)

## 4. [Recitativo]

- A. Genre: recitativo secco  
 Text: Mk 14/3-4a  
 Forces: I.: b.c.  
           V.: Ts = Evangelist  
 Length: 10 bars  
 B. -

## 5. Coro

- A. Genre: chorus  
 Text: Mk 14/4b-5b  
 Forces: I.: str., b.c.  
           V.: S.A.T.B. = die Jünger Jesu  
 Length: 30 bars  
 B. dynamics editorial throughout  
     ( 1) b.c. doubles B. (-6/3)  
     ( 2) vla doubles T. (-10/3)  
     ( 3) v1 doubles S. (-10/3)  
     ( 4) v2 doubles A. (-10/3)  
     ( 8) -/1-3, b.c. doubles B.  
    (13) -/1, v1 doubles S. (-29/3)  
    (14) -/1, v2 doubles A. (-29/3)  
    (16) -/1, vla doubles T. (-29/3)  
    (18) -/1, b.c. doubles B. (-20/3)  
    (23) -/1, b.c. doubles B. (-29/3)  
    (25) text underlay in T. ed.  
    (28) -/1, vla E in ms, adjusted to provide  
           sharpened 3rd in instrumental accompaniment.

## 6. [Recitativo]

- A. Genre: recitativo secco  
 Text: Mk 14/5c-9  
 Forces: I.: b.c.  
           V.: Ts = Evangelist  
 Length: 19 bars  
 B. -

## 7. [Aria]

- A. Genre: aria  
 Tempo: larghetto  
 Form: da capo  
 Forces: I.: 2 fls (traversi), str., b.c.  
           V.: Ss  
 Length: 158 bars  
 B. ( 1) -/1, "f" editorial  
       -/1, fls double vv. (-19/3)  
     ( 3) -/1, v2, slur omitted in ms.  
     ( 5) -/1, vla, both D and B natural in ms.  
     ( 9) -/1, v2 doubles v1 (-12/3)



- ( 13) -/3, vv. and fls, slur ed.
- ( 14) -/3, vv. and fls, slur ed.
- ( 16) -/1-3, v2 doubles v1
- ( 17) -/1, v1 and fl1, slur ed.,  
justified by (45)
- ( 20) -/1, vv. and fls, slur ed.
- ( 23) -/2, vla, slur in ms over 4 qu's,  
adjusted to articulate with b.c.
- ( 25) -/2, fls double vv. (-27/3)
- ( 29) -/1-2, vv., slur ed., c.f. (23)
- ( 31) vla, slurs, c.f. (23)
- ( 33) v2, slur in ms. continues to (34/1);  
modification justified by (35);  
slurring of similar figures is  
adjusted consistently, viz. (37), (78),  
(80), (82).
- ( 34) fls, slurring ed., slurring of similar  
figures treated consistently, viz.  
(35-38) and (78-86)  
-/2, fls double vv. (-38/3)
- (39-42) fls, slurring ed.  
str., articulation marks ed.
- ( 46) -/1, fls double vv. (-58/3)
- ( 54) -/3, vv. and fls, slur ed.
- ( 55) -/3, vv. and fls, slur ed.
- ( 57) -/1-3, v2 doubles v1
- ( 58) -/1, v1 and fl1, slur ed., c.f. (17)
- ( 64) -/2, fls double vv. at 8ve (-68/3)
- ( 68) -/2-3, v2, slur ed.
- ( 70) vla, slurring ed., c.f. (23)
- ( 72) 2, fls double vv. (-76/3)
- ( 75) vla and b.c., articulation marks ed.
- ( 78) -/1, fls double vv. (-85/3)
- ( 86) str., articulation marks ed.
- ( 87) str., articulation marks ed.
- ( 88) -/1, fls double vv. (-89/3)
- ( 89) vla and b.c., articulation marks ed.
- ( 90) -/1-3, v2 doubles v1
- ( 92) -/2-3, v2 doubles v1
- ( 93) -/2, fls double vv. (-95/3)
- ( 94) -/1-3, vla doubles b.c.
- ( 99) -/1, vla doubles b.c. (-103/3)
- (101) -/1-2, v1, slur in ms. over 3 crotchets,  
adjusted to be consistent with  
(9)
- (101-106) Ss, the ms. suggests the articu-  
lation of "weine" once only, yet  
the original slurring would seem  
to indicate a more comfortable repe-  
tition of the word as edited.
- (103) -/1-2, v1, viz. (101) above
- (105) str., articulation marks ed.
- (108) -/1-3, v2 doubles v1
- (109) -/2-3, v2, slur ed., c.f. (17)

- (110) -/1, v2 doubles v1 (-111/3)  
 (114) -/1, v2 doubles v1 (-118/3)  
       -/2, fls double vv. (-123/3)  
 (125) -/1, vla doubles b.c. (-127/3)  
 (127) -/1, vla and b.c., tenuto ed.,  
       c. f. (125)  
 (137) -/1, v2 doubles v1 (-138/2)  
 (139) -/3, vv., slur ed., c. f. (13)  
 (140) -/3, vv., slur ed., c. f. (14)  
 (142) -/2, v2 doubles v1 (-143/3)  
       -/2, vla doubles b.c. (-144/3)  
 (145) -/2-3, v2 doubles v1  
       -/3, vv., slur ed., c. f. (13)  
 (146) -/3, vv., slur ed., c. f. (14)  
 (149) -/2, v2 doubles v1 (-152/3)  
       -/2, vla doubles b.c. (-152/3)  
 (155) -/1, v2 doubles v1 (-158/3)  
       -/2, fls double vv. (-158/3)

8. [Recitativo]

- A. Genre: recitativo secco  
 Text: Mk 14/10-12a  
 Forces: I.: b.c.  
       V.: Ts = Evang[el]ist  
 Length: 12 bars  
 B. -

9. Coro

- A. Genre: chorus  
 Text: Mk 14/12b  
 Forces: I.: str., b.c.  
       V.: S.A.T.B. chorus = die Jünger Jesu  
 Length: 18 bars  
 B. dynamic "mf" ed.  
   ( 7) -/2, v1, doubling S. (-14/3)  
   ( 7) -/1, v2, doubling A. (-14/3)  
   ( 7) -/2, vla, doubling T. (-14/3)

10. [Recitativo]

- A. Genre: recitativo secco  
 Text: Mk 14/13-18  
 Forces: I.: b.c.  
       V.: Ts = Evang[el]ist  
       Bs = Jesus  
 Length: 29 bars  
 B. -

11. Choral

- A. Genre: chorale  
 Melody: "Ach Gott, wie manches Herzeleid"  
 Text: possibly one of the 18 verses of the  
 4-line version of the above chorale,  
 familiar also to J. S. Bach and used  
 by him, e.g., in Cantata BWV 3  
 Forces: I.: strom[enti] coll. voci  
 V.: S. A. T. B. chorus  
 Length: 19 bars in ms.

B. -

12. [Recitativo]

- A. Genre: recitativo secco  
 Text: Mk 14/19-21  
 Forces: I.: b. c.  
 V.: Ts = Evang[el]ist  
 TT = Jünger Jesu  
 Bs = Jesus  
 Length: 19 bars

B. -

13. Choral

- A. Genre: chorale  
 Melody: "Es ist gewisslich an der Zeit"  
 4th stanza  
 Forces: I.: strom[enti] coll. voci  
 V.: S. A. T. B. chorus  
 Length: 24 bars in ms.

B. -

14. [Recitativo ed arioso]

- A. Genre: recitativo secco and arioso  
 Text: Mk 14/22-25  
 Forces: I.: b. c.  
 V.: Ts = Evang[el]ist  
 Bs = Jesus  
 Length: 20 bars

B. -

15. [Aria e Coro]

- A. Genre: aria and chorus  
 Tempo: allegretto  
 Form: throughcomposed  
 Forces: I.: [2obs], 2cor. per G, str., b. c.  
 V.: As, S. A. T. B. chorus  
 Length: 96 bars

- B. [2obs] scored from (75) only  
triplet figuration, slurring ed. throughout  
slur ed.
- (1) dynamic ed.
  - (3) dynamic ed., c.f. (15), vla and b.c.  
maintain base dynamic, viz. also  
(37), (41), and (51)  
-/3-4, v2 doubles v1
  - (5) -/1-2, vv. slurring precise in ms..  
This articulation of the figure has  
been adopted throughout: (7), (8),  
(20), (21), (29), (30), (31), (34)  
(44), (45), (57), (61), (68), (69)  
(81), (83), (84), (89), (90)  
-/1, vla doubles b.c. (-8/2)
  - (6) vv., slurring ed.
  - (11) -/1, v1, ed. slurring of arpeggio  
triplets preceding cadence adopted  
throughout: (12), (34), (58), (59), (63),  
(73), (78), (87), (88), (93), (94), (96)
  - (12) -/3-4, v2 doubles v1
  - (14) -/1-2, vla, slur ed., c.f. (36). This  
solution adopted also
  - (21-24) str. and b.c., slurs and articulation  
marks ed.
  - (25) -/3-4, v2 doubles v1
  - (29) -/3-4, v2 doubles v1
  - (33) -/1-4, v2 doubles v1
  - (42) -/3-4, v2 doubles v1
  - (46-49) str. and b.c., slurs and articulation  
marks ed.
  - (55) -/1, v2 doubles v1
  - (56) -/1, v2 doubles v1
  - (57) -/1, v2 doubles v1 (-58/1)
  - (59) -/3-4, v2 doubles v1
  - (63) -/3-4, v2 doubles v1
  - (64-65) str. and b.c., slurs and articulation  
marks ed.
  - (67) -/3-4, v2 doubles v1
  - (73) after this bar is the instruction "Volti  
presto siegue 'I coro"  
-/3-4, v2 doubles v1
  - (74) -/3, v2 and vla, tenuto ed., c.f. b.c.
  - (75) dynamic in b.c. applies to all parts  
-/1-3, v2 doubles v1
  - (77) -/1-2, v2 doubles v1  
-/3-4, obs doubles vv.
  - (78) -/1-4, v2 doubles v1
  - (79) -/3-4, v2 doubles v1
  - (80) -/1-4, obs doubles vv.
  - (82) -/4, v2 doubles v1
  - (83) -/3-4, v2 doubles v1
  - (84) -/4, v2, last 3 triplet semiqu's also  
under unison instruction

- (85) -/3-4, v2 doubles v1  
 (86) -/3, ob2, ms reads E, D, C. Harmony demands replacing of C with E (or, less smoothly, with B); former solution adopted  
 -/3-4, v2 doubles v1  
 (87) -/1-3, obs doubles vv.  
 -/4, v2 doubles v1 (-88/2)  
 (90) -/3, obs doubles vv. (-96/2)  
 (91) -/1-2, v2 doubles v1

16. [Recitativo ed arioso]

- A. Genre: recitativo secco and arioso  
 Text: Mk 14/26-31a  
 Forces: I.: b. c.  
           V.: Ts = Evang[elist]  
               Bs = Jesus  
               Ts = Petrus  
 Length: 30 bars  
 B. -

17. Choral

- A. Genre: chorale  
 Melody "Ach Gott vom Himmel sieh darein"  
 Text: ?  
 Forces: strom[entl] coll. voci  
 Length: 24 bars in ms.  
 B. (a) -/2, alto: F# might have been expected rather than G# as in ms.  
       G#, it could be argued, reflects "Anstos" (stumbling).

18. [Recitativo ed arioso]

- A. Genre: recitativo secco and arioso  
 Text: Mk 14/31b-34  
 Forces: I.: b. c.  
           V.: Ts = Evang[elist]  
               Bs = Jesus  
 Length: 17 bars  
 B. -

19. Choral

- A. Genre: chorale  
 Melody: "Straf mich nicht in deinem Zorn"  
 Text: ? The theme of the verse is consistent with the text of the chorale  
       "Mache dich, mein Geist, bereit"  
 Forces: [stromentl] coll. voci  
 Length: 20 bars in ms.  
 B. -

## 20. [Recitativo ed arioso]

- A. Genre: recitativo secco and arioso  
 Text: Mk 14/35-36  
 Forces: I.: b.c.  
           V.: Ts = Evang[el]ist  
               Bs = Jesus  
 Length: 13 bars  
 B. -

## 21. [Recitativo ed arioso]

- A. Genre: recitativo secco and arioso  
 Text: Mk 14/37-42  
 Forces: I.: b.c.  
           V.: Ts = Evang[el]ist  
 Length: 26 bars  
 B. -

## 22. [Aria]

- A. Genre: aria  
 Tempo: lento  
 Form: da capo  
 Forces: I.: str. (violini col sordini),  
           b.c. It is assumed that  
               via and continuo strings are  
               also muted.  
           V.: Bs. (= Jesus)  
 Length: 106 bars  
 B. ( 1) -/1, dynamics editorial  
      ( 5) v2 doubles v1 (-8/3)  
           dynamics editorial  
      (10) b.c., ed. slurring consistent with  
           previous treatment  
      (12) -/1-3, v2 doubles v1  
      (14) -/2, v2 doubles v1 (-16/3)  
      (24) v2 and via, slurs agree with b.c.  
      (25) v2 and via, c.f. (24) above  
      (37) -/2, v2 doubles v1 (-40/3)  
      (45) -/2, v2 doubles v1 (-46/3)  
      (50) via, slurs agree with b.c.  
      (57) -/1-3, v2 doubles v1  
      (64) -/3, b.c., no apparent reason for  
           absence of slur.  
      (65) -/2, v2 doubles v1 (-71/3)  
      (68) via, slurs agree with b.c.  
      (69) via, c.f. (68) above  
      (75) -/1-3, v2 doubles v1  
      (77) -/2, v2 doubles v1 (-79/3)  
      (83) -/2-3, v2 doubles v1  
      (85) -/2-3, v1 and v2, ed. slurs consistent  
           with remaining str.

- ( 88) -/1, v2 doubles v1 (-89/3)  
 ( 91) -/1, v2 doubles v1 (-92/3)  
 ( 95) -/1-3, v2 doubles v1  
 ( 98) -/1-3, v2 doubles v1  
 (105) -/1, tierce ed.

23. [Recitativo]

- A. Genre: recitativo secco  
 Text: Mk 14/43-45  
 Forces: I.: b. c.  
           V.: Ts = Evang[elist]  
               As = Judas  
 Length: 16 bars  
 B. (15) suggested realisation, picking up  
 motif from No. 22, is justified in  
 the light of No. 14

24. Choral

- A. Genre: chorale  
 Melody: "Freu' dich sehr, o meine Seele"  
 Text: ?  
 Forces: I.: [stromenti coll. voci]  
           V.: S.A.T.B. chorus  
 Length: 27 bars in ms.  
 B. -

25. [Recitativo]

- A. Genre: recitativo secco  
 Text: Mk 14/46-54a  
 Forces: I.: b. c.  
           V.: Ts = Evang[elist]  
               Bs = Jesus  
 Length: 35 bars  
 B. -

26. Choral

- A. Genre: chorale  
 Melody: coincides, apart from the last line,  
           with the melody "Mach's mir, Gott,  
           nach deiner Guede"  
 Text: ?  
 Forces: I.: [stromenti coll. voci]  
           V.: S.A.T.B. chorus  
 Length: 20 bars in ms  
 B. -



27. [Recitativo ed arioso]

- A. Genre: recitativo secco and arioso  
 Text: Mk 14/54b-62  
 Forces: I.: b.c.  
           V.: Ts = Evang(elist)  
               Tss = [Falsche Zeugen]  
               Bs = Hohepr(iester)  
               Bs = Jesus  
 Length: 54 bars

B. -

28. [Choral]

- A. Genre: chorale  
 Melody: "Es ist gewisslich an der Zeit"  
 Text: 5th stanza of chorale text (EKG 120)  
 Forces: I.: [stromenti coll. voci]  
           V.: S.A.T.B. chorus  
 Length: 25 bars in ms.

B. -

29. [Recitativo]

- A. Genre: recitativo secco  
 Text: Mk 14/63-64  
 Forces: I.: b.c.  
           V.: Ts = Evang(elist)  
               Bs = Hohepr(iester)  
 Length: 8 bars

B. -

30. [Aria]

- A. Genre: aria  
 Tempo: allegro  
 Form: da capo  
 Forces: I.: str., b.c.  
           V.: Ts  
 Length: 182 bars
- B. ( 1) dynamic marks ed.  
       v2 doubles v1 (-7/1)  
 ( 10) -/2, v2 doubles v1 (-15/1)  
 ( 16) -/2, v2 doubles v1 (-33/1)  
 ( 29) -/2, vla, trill ed.  
 ( 39) -/1, v2 doubles v1 (-40/1)  
 ( 51) -/1, v2 doubles v1 (-53/2)  
 ( 55) -/2, v2 doubles v1 (-57/2)  
 ( 62) -/2, v2 doubles v1 (-69/1)  
 ( 63) -/1, vla doubles b.c. (-65/1)  
 ( 71) -/1, v2 doubles v1 (-77/2)  
 ( 86) -/2, v2 doubles v1 (-89/1)  
 (105) -/2, vla doubles b.c. (-108/2)

- (112) -/1, v2 doubles v1 (-114/2)  
 -/2, v1a doubles b.c. (-114/2)  
 (118) -/1, v2 doubles v1 (-119/1)  
 (120) -/1, v2 doubles v1 (-121/1)  
 (126) -/2, v2 doubles v1 (-143/2)  
 -/2, v1a doubles b.c. (128/2)  
 (136) -/2, v1a doubles b.c. (-140/2)  
 (145) -/1, vv. slurring ed.  
 (146) -/1, vv. slurring ed.  
 (147) -/1, slurring ed.  
 (148) -/1, v2 doubles v1 (-165/1)  
 (156) -/1, v1a doubles b.c. (-157/2)  
 (166) -/2, v2 doubles v1 (-169/1)  
 (170) -/2, v2 doubles v1 (-182/1)  
 (171) -/1, v1a doubles b.c. (-172/2)

31. [Recitativo]

- A. Genre: recitativo secco  
 Text: Mk 14/65a  
 Forces: I.: b.c.  
 V.: Ts = Evang[el]ist  
 Length: 5 bars  
 B. -

32. Coro

- A. Genre: chorus  
 Text: Mk 14/65b  
 Forces: I.: str., b.c.  
 V.: S.A.T.B. chorus = turba  
 Length: 3 bars  
 B. -

33. [Recitativo]

- A. Genre: recitativo secco  
 Text: Mk 14/65c-70a  
 Forces: I.: b.c.  
 V.: Ts = Evang[el]ist  
 Ss = Magd  
 Ts = Petrus  
 Length: 21½ bars  
 B. -

34. Coro

- A. Genre: chorus  
 Form: binary  
 Text: Mk 14/70b

Forces: I.: str., b.c.  
V.: S.A.T.B. chorus = turba

Length: 34 bars

- B. (1) text below first bar of b.c.  
(12) -/1, v1, slurring ed.  
-/1, v2 doubles A. (-23/3)  
-/1, v1a doubles T. (-23/3)  
(13) -/2, v1, slur ed.  
(14) -/1, v1 doubles S. (-23/3)  
-/2, v1a, slur ed.  
(30) -/1, v1, slurring ed., c.f. (12)  
(31) -/2, v1, slur ed., c.f. (13)  
(32) -/2, v1a, slur ed., c.f. (14)

### 35. [Recitativo]

- A. Genre: recitativo secco  
Text: Mk 14/71  
Forces: I.: b.c.  
V.: Ts = Evang[elist]  
Ts = Petrus  
Length: 4 bars  
B. -

### 36. [Aria]

- A. Genre: aria  
Tempo: allegro  
Form: da capo  
Forces: I.: 2obs, 2fags, str., b.c.  
V.: As  
Length: 173 bars  
B. dynamics in ritornelli ed. and consistently applied  
(1) -/1, ob1 doubles v1 (-7/3)  
-/1, ob2 doubles v2 (-7/3)  
-/1, fag1 doubles b.c. (-7/3)  
-/1, fag2 doubles b.c. (-7/3)  
(5) -/1, v2 doubles v1 (-8/2)  
-/2, v1a doubles b.c. (-7/3)  
(6) -/2, all parts, dynamic marks ed.  
(9) -/1, obs and timp., dynamic marks ed.  
(10) -/1, fags., dynamic marks ed.  
(12) -/3, obs., dynamic marks ed.  
(13) -/1, fags, str., b.c., dynamic marks ed.  
-/1, fag1 doubles b.c. (-19/3)  
-/1, fag2 doubles b.c. (-19/3)  
(16) -/1-3, v2 doubles v1  
(18) -/1-3, ob2 doubles ob1  
-/2-3, v2 doubles v1  
(20) -/3, fags., dynamic marks ed.  
(21) -/1, timp., dynamic marks ed.

- ( 22) -/3, obs., dynamic marks ed.
- ( 24) -/1, str., dynamic marks ed.  
-/1-3, v2 doubles v1
- ( 25) -/1, w'wind, b.c., dynamic marks ed.  
-/1, fag1 doubles b.c. (-32/3)  
-/1, fag2 doubles b.c. (-32/3)
- ( 26) -/1, ob2 doubles v2 (-31/2)  
-/2, ob1 doubles v1 (-31/2)  
-/2, all parts, dynamic marks ed.
- ( 28) -/2, all parts, dynamic marks ed.
- ( 30) -/1, all parts, dynamic marks ed.  
-/2, v2 doubles v1 (-32/3)  
-/3, vla doubles b.c. (-32/3)
- ( 31) -/1, timp., dynamic marks ed.
- ( 35) -/1-3, ob1 doubles v1  
-/1-3, ob2 doubles v2  
-/1-3, fag1 doubles fag2  
-/1-2, v2 doubles v1
- ( 36) -/3, v2 doubles v1 (-40/2)
- ( 37) -/1, vla doubles b.c. (-40/2)
- ( 41) -/1, obs, timp., dynamic marks ed.
- ( 42) -/1, fags, dynamic marks ed.
- ( 44) -/1, vv., b.c., dynamic marks ed.  
-/1-3, v2 doubles v1
- ( 45) -/1, str., b.c., dynamic marks ed.  
c.f. (80)
- ( 46) -/1, str., b.c., dynamic marks ed.  
c.f. (81)
- ( 48) -/2, str., b.c., dynamic marks ed.  
-/3, fags, dynamic marks ed.
- ( 49) -/1, v2 doubles v1 (-51/3)  
-/1, vla doubles b.c. (-51/3)
- ( 51) -/3, obs, dynamic marks ed.
- ( 60) -/2, ob1 doubles v1 (-64/3)  
-/2, ob2 doubles v2 (-64/3)  
"f" in vv., vla, b.c., under first qu.  
in ms. Taken to apply to anacrusis of  
new phrase, i.e. on second semiqu.
- ( 62) -/2, v2 doubles v1 (-65/2)
- ( 63) -/1, vla doubles b.c. (-65/3)
- ( 64) -/1, obs., timp., dynamic marks ed.
- ( 69) -/3, obs., dynamic marks ed.
- ( 70) -/1, fags., str., b.c., dynamic  
marks ed.  
-/1, fag1 doubles b.c. (-79/2)  
-/1, fag2 doubles b.c. (-79/2)
- ( 73) -/1, ob1 doubles v1 (-78/3)  
-/1, ob2 doubles v2 (-78/3)  
-/2, all parts, dynamic marks ed.
- ( 75) -/2, all parts, dynamic marks ed.
- ( 77) -/2, all parts, dynamic marks ed.  
-/2, v2 doubles v1 (-79/3)  
-/3, vla doubles b.c. (-79/3)
- ( 82) -/1-3, ob1 doubles v1

- /1-3, ob2 doubles v2
- /1-3, fag1 doubles b.c.
- /1-2, fag2 doubles b.c.
- /1-2, v2 doubles v1
- ( 87) -/1, str., "f", under first semiqu. in  
ms. Taken to apply to anacrusis, i.e.  
second semiqu.
- ( 88) -/1, vla, b.c., "p" under first qu. in  
ms. Taken to apply to second qu.
- ( 90) -/1-3, ob1 doubles v1
- /1-3, ob2 doubles v2
- /1-3, fag1 doubles b.c.
- /1-3, fag2 doubles b.c.
- /1-2, v2 doubles v1
- ( 98) -/1, v1, F natural omitted in ms.
- ( 99) -/1, v2 doubles v1 (-102/3)
- /1, vla doubles b.c. (-102/3)
- (100) -/2, fag1 doubles fag2 (-102/2)
- /2, all parts, dynamic marks ed.
- (102) -/3, fags, dynamic marks ed.
- (103) -/1, timp., dynamic marks ed.
- (104) -/3, obs., dynamic marks ed.
- (106) -/1-3, v2 doubles v1
- (107) -/3, obs, dynamic marks ed., in  
anticipation of new phrase
- (108) -/1, v2 doubles v1 (-111/3)
- (119) -/1, fags, double b.c. (-121/2)
- /2, obs double vv. (-120/3)
- (121) -/3, fags., dynamic marks ed.
- (122) -/1, timp., dynamic marks ed.
- (123) -/3, obs., dynamic marks ed.
- (125) -/1, str., dynamic marks ed.
- /1-3, v2 doubles v1
- /1-2, vla doubles b.c.
- (126) -/1, w'wind, b.c., dynamic marks ed.
- /1, fags. double b.c. (-133/2)
- (128) -/1, ob2 doubles v2 (-132/2)
- /2, ob1 doubles v1 (-132/2)
- /2, vla doubles b.c. (-128/3)
- /2, all parts, dynamic marks ed.
- (129) -/2, all parts, dynamic marks ed.
- (131) -/1, all parts, dynamic marks ed.
- /2, v2 doubles v1 (-133/2)
- /3, vla doubles b.c. (-132/3)
- (134) -/1, v2 doubles v1 (-137/3)
- /1, vla doubles b.c. (-137/3)
- (141) -/1-3, obs double vv.
- /2-3, fags. double b.c.
- (142) Text reads "Töpfen" rather than "Töpfe"
- (144) -/1, obs double vv. (-145/2)
- /1-3, fag1 doubles fag2
- /1-2, v2 doubles v1
- (145) -/2, v2 doubles v1 (-149/3)
- /2, vla doubles b.c. (-148/3)

- (151) -/2, v2 doubles v1 (-158/3)  
-/2, vla doubles b.c. (-163/3)
- (153) -/1, obs double vv. (-155/1)  
-/1, fags. double b.c. (-155/1)
- (162) -/1-3, ob2 doubles ob1  
-/2-3, fag1 doubles fag2
- (163) Text reads "Töpfen" rather than "Töpfe"
- (165) -/1-3, v2 doubles v1
- (169) -/1, v2 doubles v1 (-170/3)  
-/1-3, vla doubles b.c.
- (172) -/1-3, obs double vv.  
-/1-3, v2 doubles v1
- (173) -/1-3, fags. double b.c.

37. [Recitativo ed arioso]

- A. Genre: recitativo secco and arioso  
Text: Mk 14/72  
Forces: I.: b.c.  
V.: Ts = Evang[elist]  
Length: 10 bars
- B. -

38. Choral

- A. Genre: chorale  
Melody: "Durch Adams Fall ist ganz verderbt"  
Text: ?  
Forces: I.: [stromenti coll. voci]  
V.: S. A. T. B. Chorus  
Length: 30 bars in ms.
- B. -

Fine della parte prima

PARTE 2

39. [Choral]

- A. Genre: chorale  
Melody: "Freu' dich sehr, o meine Seele"  
Text: ?  
Forces: I.: [stromenti coll. voci]  
V.: S. A. T. B. Chorus  
Length: 27 bars
- B. (10) -/3 "denen" - meaning of text unclear  
(12) -/1, T., ed. E-natural replaces ms.  
C-sharp in order to avoid parallel 8ves

## 40. [Recitativo]

- A. Genre: recitativo secco  
 Text: Mk 15/1-2  
 Forces: I.: b.c.  
           V.: Ts = Evang[elist]  
 Length: 11½ bars  
 B. -

## 41. [Aria]

- A. Genre: aria  
 Tempo: vivace  
 Form: da capo  
 Forces: I.: 2obs, 2cor, str., b.c.  
           V.: Bs  
 Length: 150 bars plus da capo
- B. ( 1) dynamic marks ed.  
       - /1, vv. and obs, slurring ed.  
       ob1 doubles v1 (-5/4)  
       ob2 doubles v2 (-8/4)  
       v2 doubles v1 (-2/4)  
 ( 4) vv. and obs, slurring ed., c.f. vv.  
       (13). This articulation of the  
       phrase is adopted systematically,  
       save for figure at (15f) and sub-  
       sequently (85f), (101f), (145f)  
 ( 13) - /4 (-14/1), v1, slur imprecise in ms.  
 ( 15) - /1, ob1 doubles v1 (-18/4)  
       - /1, ob2 doubles v2 (-18/4)  
 ( 18) - /2-4, v2 doubles v1  
 ( 19) - /2, ob1 doubles v1 (-20/4)  
       - /2, ob2 doubles v2 (-20/4)  
 ( 20) - /2-4, v2 doubles v1  
 ( 21) - /2, ob1 doubles v1 (-23/4)  
       - /2, ob2 doubles v2 (-23/4)  
 ( 27) - /2, hns, dynamic marks ed.  
 ( 28) - /2, obs and hns, dynamic marks ed.  
 ( 32) - /1-2, obs and hns, dynamic marks ed.  
 ( 36) - /2-4, v1 doubles ob1  
       - /2-4, v2 doubles ob2  
 ( 41) - /2-4, v1, grace notes to be treated  
       as appoggiaturas  
 ( 42) - /2, vv., grace notes to be treated  
       as appoggiaturas  
 ( 46) - /2, v2 doubles v1 (-48/4)  
 ( 48) - /1, ob1 doubles v1 (-50/4)  
       - /1, ob2 doubles v2 (-50/4)  
 ( 51) - /2, ob1 doubles v1 (-52/4)  
       - /2, ob2 doubles v2 (-52/4)  
 ( 52) - /2-4, v2 doubles v1  
 ( 53) - /2-4, ob1 doubles v1  
       - /2-4, ob2 doubles v2



- ( 56) -/1, ob1 doubles v1 (-60/1)  
-/1, ob2 doubles v2 (-60/1)
- ( 58) -/1, b.c., slur imprecise in ms.  
-/4, obs, str., b.c., dynamic marks ed.  
-/4, vv., slur imprecise in ms.
- ( 59) -/2, hns, dynamic marks ed.
- ( 60) -/1, vla, slur imprecise in ms.
- ( 64) -/1, ob1 doubles v1 (-66/1)  
-/1, ob2 doubles v2 (-66/1)
- ( 65) -/2-3, obs, ed. adjusted to agree  
with (9)
- ( 66) -/4, v2 doubles v1 (-67/4)
- ( 69) -/2, hns, dynamic marks ed.
- ( 70) -/2, obs, dynamic marks ed.
- ( 71) -/2-4, ob1 doubles v1  
-/2-4, ob2 doubles v2
- ( 76) -/1, b.c., slur imprecise in ms.
- ( 81) -/2, hns, dynamic marks ed.  
-/4, v2, slur imprecise in ms.
- ( 82) -/4, v1, slur imprecise in ms.
- ( 83) -/1, vla doubles b.c. (-85/3)  
-/2, hns, dynamic marks ed.
- ( 85) -/3, ob1 doubles v1 (-88/4)  
-/3, ob2 doubles v2 (-88/4)
- ( 87) -/1-2, all instr. parts, articulation  
marks ed., c.f. str., (16), (103) and  
(147)
- ( 89) -/2-4, v2 doubles v1
- ( 93) -/1, ob2 doubles v2 (-95/4)  
-/2, hns, dynamic marks ed.
- ( 97) -/1, ob1 doubles v1 (-98/4)  
-/1, ob2 doubles v2 (-98/4)
- ( 99) -/1, vla doubles b.c. (-101/3)  
-/1, b.c., slur imprecise in ms.
- (101) -/3, "f" in ms. changed to "ff" since  
it is a retrieval of dynamic level of  
final ritornello established at (93)  
-/4, ob1 doubles v1 (-105/4)  
-/4, ob2 doubles v2 (-105/4)
- (105) -/2-4, v2 doubles v1
- (106) -/2, ob1 doubles v1 (-108/4)  
-/2, ob2 doubles v2 (-108/4)
- (111) -/2-4, v2 doubles v1  
-/2, dynamic marks ed.
- (112) -/3, str. double b.c. (-113/4)
- (115) -/2-4, v2 doubles v1
- (116) -/1, hns, dynamic marks ed.  
-/2, vla doubles B. (-121/4)
- (118) -/4, v1, 2nd of triplet qu's, ms. reads  
both F-sharp and D. D adopted as being  
consistent with all other instances of  
the phrase.
- (120) -/1, v2 doubles v1 (-123/4)
- (124) -/1, v1, "p" underlies first qu. in ms.

- (125) -/1 and 4, hns, dynamic marks ed.  
 -/2, via doubles b.c. (-128/3)
- (128) -/1, b.c., slur imprecise in ms.
- (129) -/4, v2 doubles v1 (-135/4)
- (130) -/1, via doubles b.c. (-135/4)
- (132) -/1, v1, slur imprecise in ms.
- (138) -/1, obs and hns, dynamic marks ed.
- (139) -/1, vv., "ff" in ms. under second beat,  
 inconsistent with previous treatment  
 e.g. (36): change of dynamic on semiqu.  
 anacrusis  
 -/2, b.c., dynamic in ms "f"  
 -/3, ed. "Fine" replaces ms. fermata  
 -/1-4, ob2 doubles v2  
 -/2-4, ob1 doubles v1  
 -/4, via, A omitted in ms.
- (140) -/3, ob2 doubles v2 (-142/4)  
 -/4, ob1 doubles v1 (-142/4)
- (142) -/1, via doubles b.c. (-145/3)
- (143) -/1, b.c., slur imprecise in ms.  
 -/4, v2 doubles v1

## 42. [Recitativo]

- A. Genre: recitativo secco  
 Text: Mk 15/3-13a  
 Forces: I.: b.c.  
 V.: Ts = Evang[el]ist  
 Bs = Pilatus  
 Length: 32½ bars
- B. -

## 43. [Coro]

- A. Genre: chorus  
 Form: throughcomposed  
 Text: Mk 15/13b  
 Forces: I.: stromenti coll. voc[al] unis[onl]  
 V.: S.A.T.B. Chorus = turba  
 Length: 21 bars
- B. (2) -/1, v1 doubles S. (-21/4)  
 (3) -/1, v2 doubles A. (-21/4)  
 (4) -/1, via doubles T. (-21/4)  
 (7) -/1, T., text underlay ed. altered to  
 facilitate more satisfactory attack  
 on high A; ms. reads "Kreu-"  
 -/1, B., text underlay ed. altered to  
 facilitate more satisfactory attack  
 on high E; ms. reads "Kreu-"  
 (18) -/1, A. follows S. underlay; B.  
 follows T. underlay

44. [Recitativo]

- A. Genre: recitativo secco  
 Text: Mk 15/14a  
 Forces: I.: b. c.  
           V.: Ts = Evang[elist]  
               Bs = Pilatus  
 Length: 4 bars  
 B. -

45. Coro

Coro ["Kreuzige ihn" rep.]

46. Choral

- A. Genre: chorale  
 Melody: "Herzliebster Jesu"  
 Text: "Herzliebster Jesu", first verse,  
 Forces: I.: [strumenti coll. voci]  
           V.: S. A. T. B. Chorus  
 Length: 13 bars in ms.  
 B. -

47. [Recitativo]

- A. Genre: recitativo secco  
 Text: Mk 15/15-18a  
 Forces: I.: b. c.  
           V.: Ts = Evang[elist]  
 Length: 13½ bars  
 B. -

48. [Chorus]

- A. Genre: chorus  
 Form: throughcomposed  
 Text: Mk 15/18b  
 Forces: I.: [obs?], str., b. c.  
           V.: S. A. T. B Chorus = turba  
 Length: 21 bars  
 B. dynamic marks ed. throughout  
     (9) -/1, b. c. doubles B. (-12/2)  
     (16) -/3, b. c. doubles B. (-20/4)  
     (19) -/4, A. T., text follows B.?  
     (20) -/2, S., text follows B.?

## 49. [Recitativo]

- A. Genre: recitativo secco  
 Text: Mk 15/19-21  
 Forces: I.: b.c.  
           V.: Ts = Evang[elist]  
 Length: 16 bars  
 B. -

## 50. [Recitativo ed Aria]

- A. Genre: recitativo stromentato and aria  
 Tempo: recitative: furioso  
           aria: allegretto  
 Form: A B A B, where A = recitative  
               B = aria  
 Forces: I.: 2fls, str., b.c.  
           V.: Ss  
 Length: 252 bars  
 B. recitativo  
     initial dynamic marks ed.  
 ( 4) -/1-4, v2 doubles v1  
       -/1-4, vla doubles b.c.  
 ( 8) -/1-2, v2 doubles v1  
       -/1-2, vla doubles b.c.  
 (12) -/3-4, v2 doubles v1  
       -/3-4, vla doubles b.c.  
 (16) -/1-4, v2 doubles v1  
       -/1-4, vla doubles b.c.  
 (20) -/2-4, v2 doubles v1  
       -/2-4, vla doubles b.c.  
 (26) -/1, fls double vv. (-27/3)  
       -/1, v2, slur over 3 qu. B naturals,  
       ed. adjusted in the light of (29/4)  
 (28) -/3, fls double vv. at upper 8ve (-30/1)  
 (31) -/3, v2 doubles v1 (-32/2)  
 (32) -/1-2, vla doubles b.c.  
 (38) -/2, v2 doubles v1 (-40/2)  
       -/3, vla doubles b.c. (-40/2)  
     aria  
 (41) -/1, v2 doubles v1 (-64/3)  
 (66) -/1, v2 doubles v1 (-80/3)  
 (81) -/1, vla doubles b.c. (-88/3)  
       -/1, vv. and fls, slurring of this  
       phrase given in two different ways,  
       probably according to dynamic level:  
       one slur where dynamic is "p", two slurs  
       where "mf" or louder, c.f. (53), (145),  
       (189), (201), (229), (245)  
 (89) -/1, v2 doubles v1 (-144/3)  
 (129) -/1, dynamic marks ed.  
 (132) -/2, vv., dynamic marks ed.  
 (133) -/1, fls., dynamic marks ed.

-/1, v1a doubles b.c. (-154/3)  
 (146) -/1, v2 doubles v1 (-151/3)  
 recitative

51. [Recitativo]

- A. Genre: recitativo secco  
 Text: Mk 15/22-23  
 Forces: I.: b.c.  
           V.: Ts = Evang[elist]  
 Length: 5 bars
- B. (4) -/3, b.c., D omitted in ms.  
 (5) -/3, b.c., unusual overlap of vocal  
 and instrumental cadence.

52. [Choral]

- A. Genre: chorale  
 Melody: "Ach Gott, wie manches Herzeleid"  
 Text: ?  
 Forces: I.: [stromenti coll. voci]  
           V.: S.A.T.B. Chorus  
 Length: 16 bars in ms.

53. [Recitativo]

- A. Genre: recitativo secco (ed arioso)  
 Text: Mk 15/24-29a  
 Forces: I.: b.c.  
           V.: Ts = Evang[elist]  
 Length: 21 bars in ms.
- B. (21) -/1-2, ed. reduced to half bar in  
 order to promote attack on No. 54

54. [Coro]

- A. Genre: chorus  
 Form: throughcomposed  
 Text: Mk 15/29b-30  
 Forces: I.: str., b.c.  
           V.: S.A.T.B. Chorus  
 Length: 16 bars
- B. (1) -/1, dynamic marks ed.  
 (7) -/3, v1 doubles S. (-8/4)  
       -/3, v2 doubles A. (-8/2)  
       -/3, v1a doubles T. (-8/2)  
 (13) -/2, dynamic marks ed.  
       -/2, vv. and v1a double S.A.T.  
       respectively (-15/2)  
       -/2, b.c. doubles B (-15/4)

55. [Recitativo]

- A. Genre: recitativo secco  
 Text: Mk 15/31a  
 Forces: I.: b.c.  
           V.: Ts = Evang[elist]  
 Length: 3½ bars  
 B. -

56. [Coro]

- A. Genre: chorus  
 Form: throughcomposed  
 Text: Mk 15/32a  
 Forces: I.: [2obs?], str., b.c.  
           V.: S.A.T.B. Chorus = turba  
 Length: 27 bars  
 B. (1) -/1, dynamic marks ed.  
      (5) -/1, b.c. doubles B. (-8/3)  
      (16) -/1, b.c. doubles B. (-25/3)

57. [Recitativo]

- A. Genre: recitativo secco  
 Text: Mk 15/32b  
 Forces: I.: b.c.  
           V.: Ts = Evang[elist]  
 Length: 2½ bars  
 B. -

58. Choral

- A. Genre: chorale  
 Melody: "Herzliebster Jesu"  
 Text: 11th verse of the above chorale  
 Forces: I.: [strumenti coll. voci]  
           V.: S.A.T.B. Chorus  
 Length: 13 bars in ms.  
 B. -

59. [Recitativo ed arioso]

- A. Genre: recitativo secco  
 Text: Mk 15/33-34  
 Forces: I.: b.c.  
           V.: Ts = Evang[elist]  
              Bs = [Jesus]  
 Length: 17 bars

## 60. [Aria]

- A. Genre: aria  
 Tempo: animoso  
 Form: da capo  
 Forces: I.: 2obs, 1(?)fag., str., b.c.  
           V.: Ts  
 Length: 193 bars
- B. In this movement the bassoon shares the viola stave: when the viola is playing, the bassoon is silent. Only the bassoon is on occasion instructed to double the b.c.
- ( 1) anacrusis and -/1, dynamic marks ed.  
       -/1, obs, "a2" ed.  
       -/1, obs doubles vv. (-20/1)  
       -/1, v2 doubles vl (-12/2)
  - ( 14) -/2, v2 doubles vl
  - ( 16) -/2, v2 doubles vl (-24/2)
  - ( 19) -/1, all parts, slurring ed.
  - ( 25) -/1, obs, vv., slurring ed.
  - ( 26) -/1, obs doubles vv. (-27/1)  
       -/1, v2 doubles vl (-27/2)
  - ( 28) -/2, ob., dynamic marks ed.
  - ( 29) -/1, dynamic marks ed.  
       -/1, v2 doubles vl (-55/2)
  - ( 35) -/2, ob., slurring ed., c.f. (10/2)
  - ( 43) -/1, ob., slurring ed., c.f. (103)
  - ( 44) -/1, ob., slurring ed., c.f. (104)
  - ( 45) -/1, ob., slurring ed., c.f. (103)
  - ( 46) -/1, ob., slurring ed., c.f. (104)
  - ( 56) -/2, obs., "a2" ed.  
       -/2, v2 doubles vl (-59/2)
  - ( 57) -/1, obs doubles vv. (-59/2)  
       -/1, fag doubles b.c. (-59/2)
  - ( 62) -/1, v2 doubles vl (-64/2)
  - ( 67) -/1, obs doubles vv. (-69/2)  
       -/1, fag doubles b.c. (-82/2)  
       -/1, v2 doubles vl (-72/2)
  - ( 74) -/2, v2 doubles vl
  - ( 76) -/2, v2 doubles vl (-80/1)
  - ( 83) -/1, v2 doubles vl (-115/2)
  - (105) -/1, ob., slurring ed., c.f. (104)
  - (123) -/1, v2 doubles vl (-126/2)  
       -/1, ob., slurring ed.
  - (128) -/1, fag., E natural omitted in ms.
  - (134) -/2, v2 doubles vl (-142/2)
  - (137) -/1, all parts, slurring ed.
  - (143) -/1, vl, obl, slurring ed.
  - (147) -/1, dynamic marks ed.  
       -/1, v2 doubles vl (-150/2)
  - (151) -/2, v2 doubles vl (-155/1)
  - (152) -/1, all parts, slurring ed.
  - (153) -/1, all parts, slurring ed.



- (154) -/1, all parts, slurring ed.  
 (160) -/1, vv., slurring ed.  
 (161) -/1, v2 doubles v1 (-166/2)  
 (168) -/2, v2 doubles v1 (-172/1)  
           -/2, via doubles b.c. (-171/2)  
 (169) -/1, all parts, slurring ed.  
 (170) -/1, all parts, slurring ed.  
 (172) -/1, b.c., "p" applies to D natural  
           in ms. Adjusted to apply to  
           compound anacrusis E-D-C  
 (177) -/1, fag1 doubles b.c. (-193)  
 (181) -/2, v2 doubles v1 (-192/1)

61.    [Recitativo]

- A. Genre:       recitativo secco  
    Text:       Mk 15/35a  
    Forces:     I.:     b.c.  
                V.:     Ts = Evangelist  
    Length:     2½ bars  
 B.    -

62.    [Coro]

- A. Genre:       chorus  
    Form:       throughcomposed  
    Text:       Mk 15/35b  
    Forces:     I.:     str[ument] coll. voci  
                V.:     S.A.T.B. Chorus = turba  
    Length:     3 bars  
 B.    -

63.    [Recitativo]

- A. Genre:       recitativo secco  
    Text:       Mk 15/36-37  
    Forces:     I.:     b.c.  
                V.:     Ts = Evangelist  
                As = Einer aus dem Volk  
    Length:     9 bars  
 B.    -

64.    [Aria]

- A. Genre:       aria  
    Tempo:      adagio  
    Form:       da capo  
    Forces:     I.:     str. (con sord.), b.c.  
                V.:     Ss  
    Length:     56 bars

- B. N.B. Beat numbers are reckoned in qu's, hence references will be from 1-8.
- (1) con sord. instruction applies in ms. to vv. only  
-/1, dynamic marks ed.
  - (3) -/5, vl, slur ed., c.f. (5/5)
  - (9) -/2-3, vl, vla, b.c., slur ed.
  - (10) -/1-2, articulation marks ed.  
-/3-8, vla. At this important structural cadence, which recurs at (41) and (54), it is considered acoustically desirable to support the violin figure in such a way that the final violin mediant is underpinned by an articulated tonic.
  - (17) -/1-4, vla doubles b.c.
  - (18) -/7, vv., S., trill ed.
  - (22) -/6-7, vl, vla, b.c., slur ed., c.f. (9)
  - (26) -/4, v2, two slurs in ms., D-C and E flat-D. At no other point is this particular arrangement of demisemiqu's treated in this way, viz. (3/2-4) etc. Hence the slurring of this beat has been brought into line with precedent.
  - (35) -/2-3, vl, vla, b.c., slur ed., c.f. (9)  
-/5-8, vv., slurs and articulation marks ed.
  - (37) -/1-6, vl, slurring ed., c.f. (6)
  - (39) -/5-6, slur ed.
  - (49) -/2-3, vl, vla, b.c., slur ed., c.f. (9)  
-/5, S., F natural rather than F sharp as implied in ms.
  - (55) -/2-3, vl, vla, b.c., slur ed., c.f. (9)
  - (56) vl, dynamic mark ed.

## 65. [Recitativo]

- A. Genre: recitativo secco  
Text: Mk 15/38  
Forces: I.: b.c.  
V.: Ts = Evang[elist]  
Length: 4 bars
- B. -

## 66. Choral

- A. Genre: chorale  
Melody: Ach Gott! erhö'r mein Seufzen und Wehklagen!<sup>10</sup>  
Text: ?  
Forces: I.: Istromenti coll. voci]  
V.: S.A.T.B. Chorus  
Length: 27 bars in ms.
- B. -

67. [Recitativo]

- A. Genre: recitativo secco  
 Text: Mk 15/39-45  
 Forces: I.: b.c.  
           V.: Ts = Evang[elist]  
               Bs = der Hauptmann  
 Length: 33 bars
- B. -

68. Choral

- A. Genre: chorale  
 Melody: c. f. No. 66  
 Text: ? possibly another verse from the  
       same chorale?  
 Forces: I.: [strumenti coll. voci]  
           V.: S.A.T.B. Chorus  
 Length: 14 bars in ms.
- B. -

69. [Recitativo]

- A. Genre: recitativo secco  
 Text: Mk 15/46-47  
 Forces: I.: b.c.  
           V.: Ts = Evang[elist]  
 Length: 10 bars
- B. -

70. [Coro]

- A. Genre: chorus  
 Tempo: vivace  
 Form: binary  
 Forces: I.: 2obs, 2fags, 2corni, [timpani]  
                   str., b.c.  
           V.: S.A.T.B. Chorus  
 Length: 94 bars
- B. N.B. The timpani part is editorial. While timpani would be expected normally in association with trumpets, as elsewhere in Homilius's works, it may be justified here on two grounds: a) In the last major movement of the first part of this work, the aria "Wer kennt ihn nicht", timpani are employed, and indeed in dissociation from trumpets; b) Given that exceptional practice, it is perhaps fitting to involve all instruments in the final chorus.

## CRITICAL APPARATUS (2)

- ( 1) -/1, dynamic marks ed.  
-/1, obs doubles vv. (-5/3)  
-/1, fags double b.c. (-5/3)
- ( 8) -/1, fags, appoggiatura ed.
- ( 9) -/1-3, obs doubles vv.  
-/1, fags double b.c. (-23/3)  
-/1-2, v2 doubles v1
- (10) -/1-3, str., slurs and articulation  
marks ed. This articulation takes  
account of the fact that the strings  
give a decorated version of the oboe  
parts.
- (11) -/1-3, obs doubles vv.  
-/1-2, v2 doubles v1
- (12) -/1-3, str., slurs and articulation  
marks ed., c.f. (10)
- (13) -/1, obs doubles vv. (-15/3)  
-/3, obs., vv., slurring ed., c.f. (3)
- (16) -/1-3, str., slurs and articulation  
marks ed., c.f. (10)
- (18) -/1-3, str., slurs and articulation  
marks ed., c.f. (10)
- (21) -/1, obs doubles vv. (-23/3)  
-/2, vv., obs, slurring ed., c.f. (1)
- (24) -/2, obs., dynamic marks ed.
- (26) -/1-2, obs, vv., slurring ed., c.f.  
(6)
- (28) -/1-2, fags, vv., slurring ed., c.f.  
(6)  
-/2, hns, dynamic marks ed.
- (29) -/1, fags double b.c. (-40/3)  
-/1, Chorus tutti ed.
- (31) -/1-3, obs, vv., slurs and articulation  
marks ed.  
-/1, hns, dynamic marks ed.
- (32) -/3, v1, slur ed.
- (39) -/2, obs, vv., dynamics ed., viz hns (40)
- (40) -/2, fags, via, b.c, S.A.T.B., dynamics ed.  
viz. hns (40)
- (41) -/2, obs, vv., dynamics ed.
- (42) -/2, fags, via, b.c., S.A.T.B., dynamics ed.  
viz hns "f" bar 41 in ms.  
-/1, hns "f" adjusted to 1st beat of (42)
- (44) -/1-3, obs doubles vv.  
-/1-3, fags double b.c.
- (45) -/3, vv., slurs and articulation  
marks ed.  
-/3, b.c., C omitted in ms.
- (49) -/2, fags., dynamic marks ed.
- (51) -/2, obs doubles vv. (-53/3)
- (52) -/3, fag2 doubles b.c. (-85/3)
- (53) -/1, fag1 doubles b.c. (-85/3)  
-/1-2, obs, vv., slurring ed.
- (54) -/1-3, str., slurs and articulation

- marks ed., c. f. (10)
- (56) -/1-3, str., slurs and articulation  
marks ed., c. f. (10)
- (58) -/1-3, v2 doubles v1
- (61) -/3, slurring ed. (-62/3), c. f. (10)
- (65) -/3, slurring ed. (-66/3), c. f. (10)
- (69) -/1, obs., vv., slurring ed.  
-/2, v2 doubles v1 (-70/2)
- (71) -/1, str., slurs and articulation  
marks ed., c. f. (10)
- (72) -/1-3, obs doubles vv.  
-/1-2, v2 doubles v1
- (73) -/1-3, str., slurs and articulation  
marks ed., c. f. (10)
- (74) -/1-3, obs doubles vv.  
-/1-2, v2 doubles v1
- (75) -/1-3, str., slurs and articulation  
marks ed., c. f. (10)
- (76) -/1-2, v2 doubles v1
- (77) -/1-3, str., slurs and articulation  
marks ed., c. f. (10)
- (81) -/1-3, slurs and articulation  
marks ed., c. f. (10)
- (84) -/1, dynamic marks ed.  
-/1, obs doubles vv. (-93/3)  
-/2-3, obs., vv., slurring ed.,  
c. f. (3)
- (85) -/2-3, dynamic marks ed.,  
c. f. (3)
- (88) -/1-2, obs., vv., slurring ed.  
-/3, fag2 doubles b. c. (-93/3)
- (89) -/1-3, str., slurs and articulation  
marks ed., c. f. (10)  
-/1, fag1 doubles b. c. (-93/3)
- (91) -/1-3, str., slurs and articulation  
marks ed., c. f. (10)
- (93) -/1-3, v2 doubles v1

# Footnotes to Critical Apparatus (2)

1. JOHN, Hans                    Gottfried August Homilius und die evangelische Kirchenmusik Dresdens im 18. Jahrhundert, University of Halle-Wittenberg, 1973.
2. JOHN, Hans                    Der Dresdner Kreuzkantor und Bach-Schüler Gottfried August Homilius, Tutzing, 1980, (hereafter "op. cit.").
3. JOHN, Hans                    op. cit., p. 233-234.
4. FEDER, Georg                in Musik in Geschichte und Gegenwart, Vol. 6, p. 679.
5. SNYDER, Robert E.           The Choral Music of G.A. Homilius (1714- 1785), with a Performance Edition fo Six Representative Church Cantatas, 2 Vols, University of Iowa, 1970.
6. SNYDER, Robert E.           op. cit., p. 258.
7.                                Manuscript copies of what is basically the same work may differ, even considerably, in content. A glance at Appendix 2 in Vol. 1 of the present study will confirm this.
8. JOHN, Hans                    Der Dresdner Kreuzchor und seine Kantoren, Evangelische Verlagsanstalt, Berlin, 1982.
9.                                ibid., p. 67.
10. HILLER, J.A                Wöchentliche Nachrichten und Anmerkungen die Musik betreffend, Leipzig, 1766-1770.
11.                                quoted in John, Der Dresdner Kreuzchor und seine Kantoren, Evangelische Verlagsanstalt, Berlin, 1982, p. 68.
12. HELD, Karl                in Das Kreuzkantorat zu Dresden, in Vierteljahrsschrift für Musikwissenschaft, ed. Chrysander, Spitta and Adler, Zehnter Jahrgang, Leipzig, 1894, p. 338f.
13. AGRICOLA, J.F.                In Hiller's Nachrichten, Vol. 2, p. 280.
14.                                ibid., p. 280.
15.                                Translation: "Bequeathed to the Royal Joachim Grammar School by the Most Illustrious Princess Amalie."
16.                                c.f. entry by Eugene Helm entitled Anna Amalia in New Grove, Vol. 1, p. 439.
17.                                For a brief discussion of the terminology see Vol. 1 of the present study, Chapter 5, note 40.
18.                                viz. Carl Gottlieb Umbreit's collection of chorales entitled Allgemeines Choral-Buch für die protestantische Kirche, Gotha, 1811.

CRITICAL APPARATUS (3)Notes on Performance



NOTES ON PERFORMANCE1. Instrumental and vocal forces

## 1. Keyboard

Harpsichord and organ, where both are available, may be severally employed to furnish the harmony of the continuo realisation. The rather unusual treatment of Jesus' words in *recitativo secco* certainly reflects the manuscript source and most probably also the composer's intentions. It may nevertheless be appropriate to accompany Jesus' words on the organ, using the harpsichord to provide the keyboard continuo elsewhere in the recitatives and in the arias. The organ might also be used to effect in choruses. It should be said that, in line with 18th century church practice, Homilius would most probably have employed organ rather than harpsichord. If the organ is to be used exclusively, the manner of execution deserves comment. According to C.P.E. Bach, writing in 1762<sup>1</sup>, the bass note would be sustained in the pedals, while the manual parts, whether written in long notes (as in the in the case of the ms. of the St Mark Passion) or not, would tend to be played short. According to G.J.J. Hahn, the notes would be struck simultaneously, rather than in arpeggiated fashion<sup>2</sup>.

## 2. Continuo

The cello should normally join forces with the keyboard in providing the continuo. In chorales, <sup>choruses the double basses and, where 'stromenti con voce' is indicated,</sup> the bassoons would be expected to re-inforce the bass line.

## 3. Orchestral Resources

We may gain some idea of the kind of orchestra which Homilius might have employed from a contemporary notice of the forces employed at the Royal court of Saxony: "1756: Dresden, King's chapel and chamber-music: Director von Dieskau, one poet ober-Capellmeister J.H. Hasse, vice-Capellmeister vacant, two church-composers, one ballet-composer; five female and six male sopranos, one female and three male altos, three tenors, four basses, one Concert-mneister, one Pantaleon . . . , sixteen violins, four violas, four cellos, two double basses, three flutes, five oboes, four bassoons, two horns, two organists."<sup>3</sup>

## 4. Judas/Einer aus dem Volk

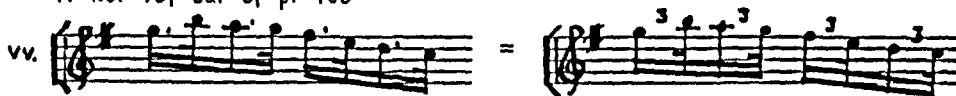
Whether the parts allotted to these characters be delivered by a male or female singer is left to the discretion of the conductor. It should however be noted that these parts are given in the manuscript in the alto clef; further that the German "Einer aus dem Volk" is, from the point of view of grammar, explicitly masculine. In the editor's view a counter-tenor would be the more appropriate choice for these rôles.

2. Rhythm

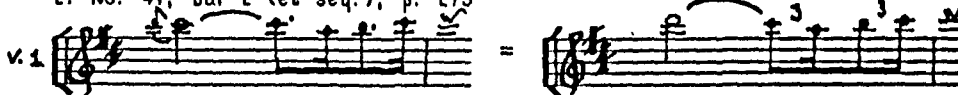
The habit of lapsing into triplet figuration is a notable feature of the *style galant*, which permeates the musical fabric of the work. Accordingly, where a) a dotted quaver followed by a semiquaver, or b) a dotted semiquaver is followed by a demisemiquaver occurs against a figure of triplet a) quavers or b) semiquavers, or in a context where such figures prevail, the first of the notes should be double the length of the second.

Examples:

1. No. 15, bar 9, p. 105



2. No. 41, bar 2 (et seq.), p. 275



### 3. Ornamentation

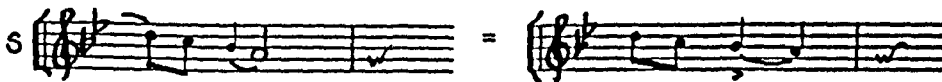
Of the matters to which music theorists of the eighteenth century devoted their attention few yielded such diversity of opinion as that of ornamentation. In any performance of the St Mark Passion the question of how ornaments are to be performed will inevitably arise. While we offer below some suggestions as to how both the *Vorschlag* (appoggiatura) and the trill may be handled, we are chiefly concerned to remind the performer of the range of contemporary opinion, and so to allow the performer to adopt a manner of performance which is stylistically appropriate and consequently pursued. The relevant chapters of Frederick Neumann's lengthy volume entitled Ornamentation in Baroque and Post-Baroque Music contain a mine of information on the subject<sup>4</sup>. At the same time, the performer is invited to bear in mind the wisdom of the view expressed by Mattheson, in support of Finck and Heinichen, that in matters of ornaments experience and judgment are more important than rules<sup>5</sup>.

#### 1. The appoggiatura (*Vorschlag*)

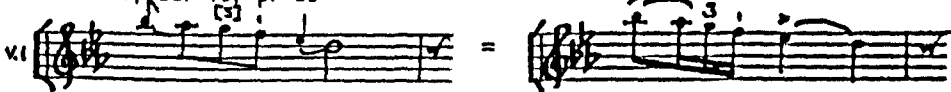
Interpretation of the appoggiatura in this work is somewhat complicated by the fact that the amanuensis does not follow the newer practice, noted by C.P.E. Bach<sup>6</sup>, of writing the *Vorschlag* according to its true value. Attention is again drawn to Neumann's volume, especially to Chapter 18 in Part III<sup>7</sup>. In deciding how to perform the appoggiatura one might bear in mind Quantz's view that "dissonances must be used from time to time to rouse the ear" and so to avoid a melodic sound which is "meagre and plain"<sup>8</sup>.

Examples:

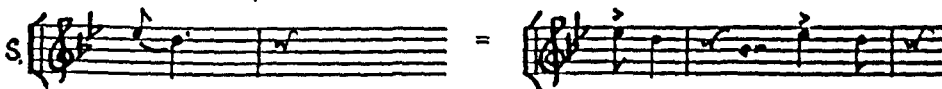
3. No. 5, bar 29, p. 62



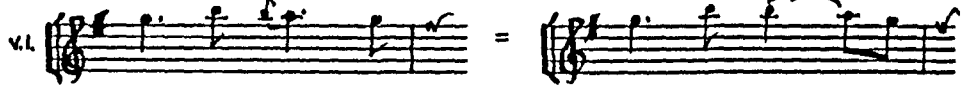
4. No. 7, bar 19, p. 68



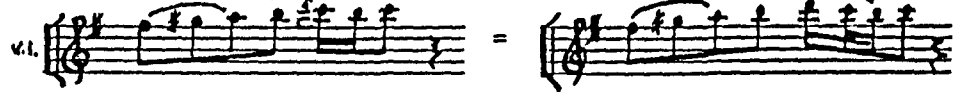
5. No. 9, bar 17, p. 89



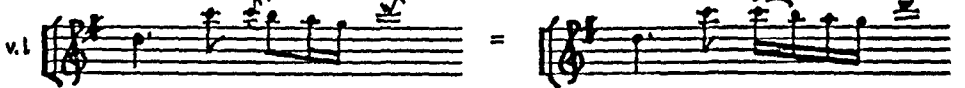
6. No. 15, bar 1, p. 101



7. No. 15, bar 2, p. 101



8. No. 15, bar 3, p. 102

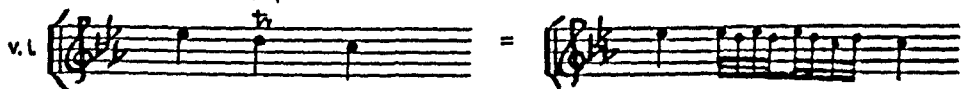


## 2. Trills

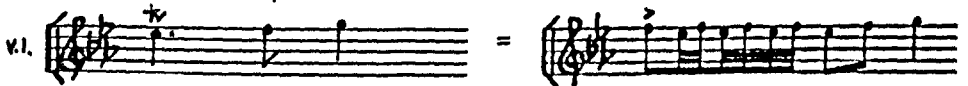
The symbol "tr" is used throughout the ms. to indicate a trill. Attention is again drawn to Neumann's volume, especially to Chapter 31 in Part V<sup>o</sup>. In the present writer's view, the trill is often virtually a decorated appoggiatura.

Examples:

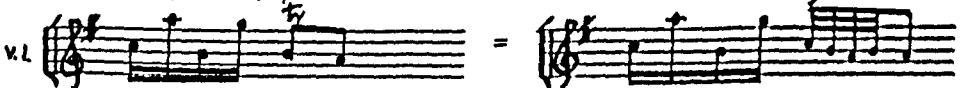
9. No. 1, bar 18, p. 21



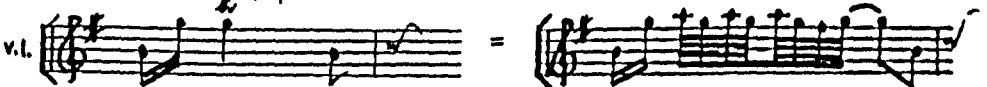
10. No. 7, bar 2, p. 65



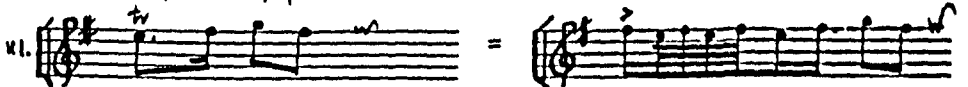
11. No. 15, bar 6, p. 103



12. No. 15, bar 7, p. 104



13. No. 15, bar 18, p. 109



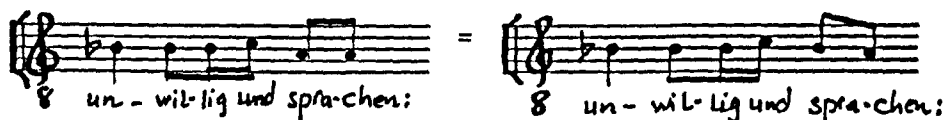
4. Cadences in recitatives

## 1. Vocal part

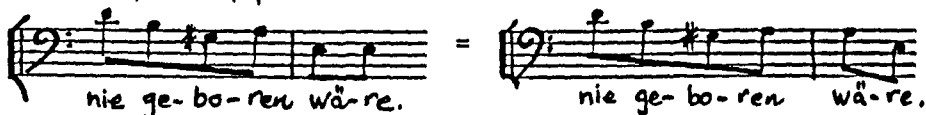
The amanuensis is not consistent in his writing of the cadence points in recitatives. Often he writes them as they should be sung, e.g. No. 18, bar 3. Elsewhere, if the final two notes are written as a reiterated tonic or dominant and are approached from the third above, the first of the final pair should be rendered by the note above that written. Similarly, where the third last note is a tonic which falls to two reiterated dominants the first of the final pair should be rendered as the upper tonic.

Examples:

14. No. 4, bar 10, p. 57

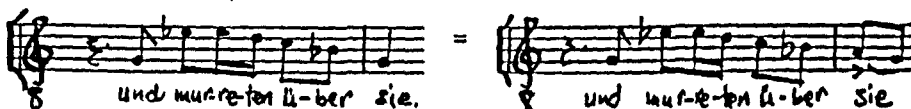


15. No. 12, bar 19, p. 96



Sometimes the smooth performance of a cadence demands that a passing note be inserted:

16. No. 6, bar 2, p. 62



## 2. Continuo

Whether the harpsichordist/organist choose to delay the instrumental cadence point until the singer has delivered the vocal cadence or to adopt the so-called telescoped cadence is left to the discretion of the performers.

5. Articulation

## 1. "i" and "[i]"

This sign is ambiguous. On the one hand it may imply, as frequently in e.g. No. 1, that the fourth of group of semiquavers is to be articulated quite separately from the remaining three. Elsewhere, as in no. 41, it may imply a mode of articulation which is *portato* rather than *staccato*.

## 2. Articulation of the bass line in No. 22

The slur here indicates a separate bow. Each of the pairs of quavers taken in one bow should be clearly articulated to conform with the style of the piece given in the tempo indication *lento*, a synonym for which might be *adagio pesante*.

## 6. Extemporisation

### 1. Cadences of arias

In several of the arias decoration of cadences is to be regarded as obligatory. The following fall into this category: No. 7, bars 152-154, p.84; No. 22, bars 104-105, p.180; No. 41, bar 92, p.305; No. 60, bar 129, p.394; No. 60, bars 179-180, p. 399; No. 64, bar 36, p. 412; and possibly No. 64, bar 50, p.415. It is left to the performer to provide a solution which is both harmonically permissible and stylistically acceptable. The reader is directed to a work such as J.A. Hiller's Anweisung zum musikalisch-zierlichen Gesange, in particular to Chapter 7 which is entitled Von den Cadenzen<sup>10</sup>.

### 2. Performance of arias

The practice of performing only the A-section of *da capo* arias, while understandable in view of the length of the pieces, is scarcely to be encouraged. The performer would be expected to deliver a suitably decorated form of the A-section on its repetition. Hiller deals with this topic in the afore-mentioned work in Chapter 8 which is entitled Von der willkürlichen Veränderung der Arie<sup>11</sup>. It is, however, worth pondering the following caveat, penned by a devoted contemporary listener probably within a few years of the composition of the St Mark Passion: „Gegen hundert Rhapsodisten musikalischen *locuum communium* die sie einflicken, wohin sie am wenigsten gehören, findet man kaum einen einzigen, der Wissenschaft und Geschmack zugleich besäße, Eleganz und Natur zu verbinden wüßte, und Beurtheilungskraft genug hätte die Fantasie in Schranken zu halten.“ (For every hundred rhapsodists who stick in musical commonplaces where they are least appropriate, one can find scarcely a single individual who possesses both knowledge and taste, who can combine both elegance and naturalness, and who has sufficient powers of judgment to keep his fantasy within bounds.)<sup>12</sup>

## 7. Tempi

Metronome marks given for the *exordium* arias and *conclusio* are merely suggestions, and the conductor is clearly free to choose an appropriate tempo. With a view to authentic performance, however, 18th century views of tempi should be borne in mind. The reader is directed in particular to Section VII (esp. §§ 49-53) of Chapter XVII of Quantz's On Playing the Flute<sup>13</sup>, likewise to Chapter 36 of Robert Donington's The Interpretation of Early Music<sup>14</sup>. As Donington points out, Quantz's view of establishing a particular tempo by appealing to the average human pulse does not seem to yield realistic results. It should be noted also, with regard to time words, that there is some disagreement about the order of terms. For Grassineau/Burney *adagio* is the slowest of any time, while Leopold Mozart places *grave* before *largo* and indeed before *adagio*, whether *pesante* or otherwise.

Footnotes to Critical Apparatus (3)

1. BACH, C. P. E. Essay on the True Art of Playing Keyboard Instruments, Part Two, English Edition in Paperback, Eulenberg, London, 1974, c. f. p. 422, 85.
2. viz. Donington The Interpretation of Early Music, London, 1977, p. 580.
3. viz. Donington, op. cit., p. 589.
4. NEUMANN, Frederick Ornamentation in Baroque and Post-Baroque Music, Princeton, 1978; viz. Part III: One-Note Grace Notes, p. 47ff., and Part V: The Trill, p. 241ff.
5. c. f. Neumann, op. cit., p. 12.
6. BACH, C. P. E. "Because of their variability, such appoggiaturas have been notated of late in their real length. Prior to this all were written as eighths. At that time, appoggiaturas as diverse as ours were not yet in use. Today, we could not do without the notation of their real values, for the rules covering their length in performance are insufficient to cover all cases, since all types appear before every kind of note." in: Essay on the True Art of Playing Keyboard Instruments, Part One, English Edition in Paperback, Eulenberg, London, 1974, p. 87.
7. NEUMANN, Frederick op. cit., Part III, Chapter 18, p. 178ff.
8. QUANTZ, J. J. On Playing the Flute, English Edition in Paperback, Faber, London, 1966, Chapter VIII, 81, p. 91.
9. NEUMANN, Frederick op. cit., Part III, Chapter 31, p. 365ff.
10. HILLER, J. A. Anweisung zum musikalisch-zierlichen Gesange, Reprint, Edition Peters, 1976, of Leipzig, 1780 Edition, Stehendes Capitel: Von den Cadenzen, p. 108ff.
11. HILLER, J. A. op. cit., Achtes Capitel, p. 129ff.
12. In Hiller Wöchentliche Nachrichten, in article Versuch über die musikalische Oper, 12th June - 17th July, 1769,, Erstes Stück, p. 5.
13. QUANTZ, J. J. op. cit., p. 266ff.
14. DONINGTON, Robert op. cit., p. 386ff.